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ABSTRACT

This curriculum guide was compiled to help secondary school art teachers prepare lessons that fulfill both the New York state recommendations and the New York City requirements for high school graduation and to provide ideas for use in elective art classes. Seven chapters describe specific art fields, and each chapter is subdivided into units of artistic expression. Each unit presents teaching concepts and performance activities, and each chapter provides career information and a bibliography. Chapter 1 considers the basics of color, design, drawing, and lettering, while chapter 2 describes studio arts in terms of drawing, painting, sculpture, and printmaking. Chapter 3 introduces the creative arts of ceramics, macrame, batik, tie-dye, papier-mache, paper-making, soft sculpture, stitchery, patchwork, quilting, weaving, and jewelry. Commercial arts are examined in chapter 4 through introductions to layout, preparation and paste-up, package design, logos and trademarks, illustration, and cartooning. Chapter 5 considers fashion, costume, and textile design, and chapter 6 teaches about the media arts of photography, film animation, video, and computer graphics. Chapter 7 explores architectural design. Pictures, a general bibliography, an explores architectural design. Black and white photographs and drawings, a general bibliography, an miscellaneous references, and a compilation of museum resources are included. (JHP)

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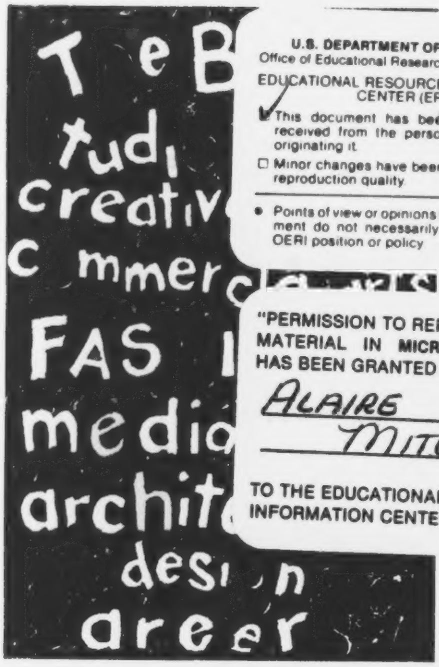

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in art and for introductory elective art classes

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ART IN THE HIGH SCHOOL

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INTRODUCTORY ART IN THE HIGH SCHOOL

The Basics
Studio Arts
creative crafts
commercial arts
FASHION
media arts
architectural design
careers

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FOREWORD

The importance of educating our secondary school students in the visual arts should not be underestimated. The visual arts constitute a complex network of languages which are an educational discipline in their own right. Just as English, mathematics, science, and social studies equip students with the essential skills and understanding needed to become responsible adults, so do the arts play a vital role in developing intellectual skills, and refining a basic understanding of what it means to be human.

Visual languages are mastered and utilized to fulfill a variety of expressive communication needs through:

> **Recognition and Comprehension**—the ability to visualize and form mental concepts, and the ability to identify, comprehend, and appreciate existing art forms.
>
> **Knowledge and Mastery of Materials**—the ability to use knowledge of the properties and uses of materials necessary in order to produce works in a particular art form.
>
> **Knowledge and Mastery of Process**—the ability to achieve desired results in a particular craft or artform.
>
> **Knowledge and Understanding of Intended Meanings, Past and Present**—the ability to decipher human artifacts as they reveal the rich cultural past intrinsic to visual imagery.
>
> **Critical Analysis and Evaluation of Art**—the ability and sensitivity to evaluate the cogency and effectiveness of a given visual statement—the mastery of craft; level of creativity; work habits; and the final value of the created object in relation to its intended purpose. On the level of fine art refinement, clarity, comprehension, and meaning reach more profound heights of excellence.

Although analogies can be correctly formed between visual and verbal languages, one cannot replace the other. The role visual training plays in cognitive development varies from expert to expert; however, at no time is the allotted role or stratum overlooked or considered slight. Both languages are intrinsic components of human thought, expression, and conceptualization. Training in the arts provides expansive visual, conceptual, cognitive, and problem-solving tools necessary to the intellectual development of young minds. These skills carry over into all subject areas, a fact which research repeatedly verifies. Visual art education is intrinsic to the total education of our students and must be always given appropriate attention in the overall curriculum design of our high schools.

Weighing all these factors, the New York State Board of Regents in its 1984 *Proposed Action Plan to Improve Elementary and Secondary Education Results in New York* recommends:

> The art and music syllabi for 9-12, including the courses to be required for high school graduation, will be revised to include: history of the art form; an understanding of diversity of cultural heritage which has contributed to the development of the art form; an understanding of aesthetic judgments and the ability to apply them to works of art; opportunities to produce or perform works in the art form; and the ability to use cultural resources such as museums, libraries, theaters, historic sites, and performing arts groups to further an understanding and appreciation of the arts.

This guide is intended as an open-ended resource to help the high school art teacher prepare lessons which will fulfill the New York State recommendations, including the New York City requirement in art, and for art electives. At the same time the guide will help the teacher develop and refine in students a sensitivity and curiosity about the language of visual arts.

Charlotte Frank

Charlotte Frank
Executive Director
Division of Curriculum and Instruction

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The curriculum was initiated by Stanley Rose while acting Director of Art. In turn, Grace George Alexander-Greene and Marcia Friedmutter carried out the project as successive Directors of the Cultural Arts Unit.

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INTRODUCTION

This guide was written to provide art teachers with a broad range of art activities from which they will be able to develop term syllabi with which to fulfill high school diploma requirements in art, and with which to offer introductory art electives to students.

The teacher will find here foundation information and related activities which can be enriched through further research for a more in-depth approach. Listings of resources are provided to assist the teacher in extending the high school art student's appreciation of the cultural wealth New York City possesses. Career information pertaining to each chapter is given to emphasize the vast number of careers in and related to the arts which New York City uniquely has to offer.

The format of this curriculum is structured to allow for flexibility and to reflect and expand upon the variety and diversity of the art offerings and programs already existing within our high schools. The document is divided into seven chapters each containing several subdivisions. Each subdivision is then divided into two columns—"Concepts," and "Performance Activities." The concepts and activities which embody these concepts progress from simple (requiring a naive understanding of art) to more complex (requiring a sophisticated understanding of art).

The "Concepts" are comprised of background information to be conveyed verbally, through demonstration, or through example—suggested reference materials which use artists and their work, art critics, art history, museums, and other cultural institutions as exemplary models for inquiry are provided as well.

The "Performance Activities" are interdependent to the related concepts. Beyond activities geared toward producing works in a particular art form, these activities include suggestions for further research and independent study which uses the city as a classroom resource. Other activities rely heavily on verbal and communication skills, underlining the importance of the ability to study, discuss, and analyze artists, works of art, and art terminology in order to achieve a greater understanding and appreciation of the arts.

Furthermore, the activities include the evaluation and critical analysis of student art work as an integral part of learning by emphasizing that the artist and the art object fulfill a variety of societal needs while remaining instruments of personalized expression.

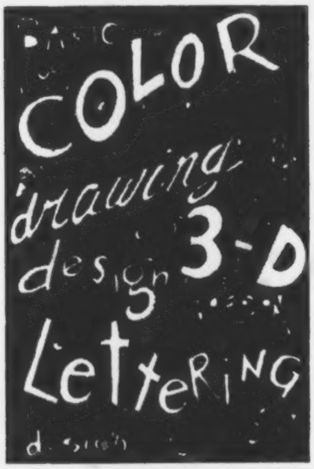
HOW TO USE THIS GUIDE

This guide is intended to be used as an open-ended resource for art teachers. Each chapter could be used as a separate course offering, or any subdivision could be expanded into a course offering. The teacher can also select segments from individual subdivisions and combine them into a general art course.

The guide is divided into "Concepts" and "Performance Activities" for each area in order to make the development of effective lesson plans easier for the teacher. It is possible to use these clearly delineated columns to write a workable lesson plan for an average high school class period. Performance objectives can be extracted from the Performance Activities, thus enabling a teacher to develop daily lesson plans, unit plans and course outlines for a full term's work. Necessary materials, resources, suggested follow-up and culminating activities are woven into the Performance Activities. The concepts contain pertinent information for the teacher to impart to the students.

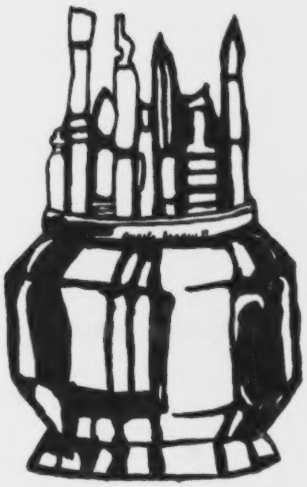
Hopefully this guide will serve to meet the needs of the experienced as well as the new art teacher and will build upon and expand teacher strengths. In addition, the supervisor in charge of art can glean much information and determine the variety of options that are possible to offer in the art room.

CHAPTER ONE


BASIC
COLOR
drawing
3-D
design
Lettering

THE BASICS

THE BASICS



Angela Bracey

Creative art activity is so broad a subject that the art teacher can always find engaging art projects. Choosing one project to be most effective or all-inclusive is an impossibility. However, there are certain underlying basics common to all art endeavors. A working understanding of basic design and color concepts is essential to success in later art activities, and it is advisable to introduce these basics to the art student before moving into specialized areas. In this way, certain areas can be isolated and progressively expanded upon systematically—ideally encompassing a general understanding of the whole as an end result.

The activities that are included in this chapter are geared toward the beginner, the art student who has had little or no experience in using art materials or in working creatively. They include: color, design, drawing, three-dimensional design, and lettering. Exploration of these basic components of visual language will afford the student experimentation and discovery; and once mastered, the student will have acquired fundamental tools, skills, and vocabulary which will enable him or her to progress into more personalized areas of artistic expertise.

Basic Color

Concepts	Performance Activities
The **primary** colors, red, yellow, and blue, cannot be made from other colors. The **secondary** colors are mixed from pairs of primary colors: red and blue = violet yellow and blue = green red and yellow = orange When three primary colors are mixed the result is brown. The **tertiary** colors are made by mixing a secondary with a primary color.	Cut transparent sheets of primary colors into interesting shapes. Arrange on a white background so that the shapes overlap. Using white glue thinned with water, "paint" over the shapes and glue down. Notice how the colors change when two or more shapes overlap. Notice that a third color is formed where three different colored shapes overlap.
Complementary colors are opposite each other on the color wheel. They enhance each other when juxtaposed and neutralize each other when mixed. **Analogous** colors are next to each other on the color wheel. They harmonize with each other when juxtaposed, and create a tertiary color when mixed.	Construct a **color wheel** using crayons. Color in the primary colors of red, yellow, and blue. On the same chart between the appropriate primary colors mix the secondary colors of green, orange, and purple. Between the primary and secondary colors, mix the tertiary colors red-orange, yellow-orange, yellow-green, blue-green, blue-violet, and red-violet. Label the primary, secondary, and tertiary colors and connect the complementary colors with dotted lines.

Ester Cheung

Richard Kane

Concepts	Performance Activities
Color **intensity** refers to the brightness or dullness of a color.	With tempera color, create several small designs:
Color **value** refers to the lightness or darkness of a color.	Use two complementary colors next to each other.
Color **hue** refers to the name of the color. There are six basic families of hues: red, yellow, blue, green, orange, purple. All others are variations of these.	Use sets of two complementary colors mixed with each other.
The value of a hue can be changed by mixing it with white. The color becomes lighter and is called a **tint.**	Mix a color with varying amounts of white or black.
Adding black to a hue creates a shade. The color may become duller (intensity change), and/or darker (value change).	
Colors such as red, yellow and orange are called the **warm** colors.	Use various hues of warm colors to create a simple still-life painting.
Colors such as blue, violet and blue-green are called **cool** colors.	Use various hues of cool colors to create an outdoor scene.
When a variety of shades and tints of one hue are used exclusively, the design is described as being **monochromatic.**	Create an abstract design using a monochromatic color scheme.
Artists understand and use their knowledge of color to create specific moods and effects.	Display the completed work and determine what effects or moods are created with the various combinations of color. With these effects in mind, look at the work of such artists as Claude Monet, Vincent Van Gogh, Mary Cassatt, Henri Matisse, Joseph Albers, Jackson Pollack, Sonia Delaunay, Helen Frankenthaler, Bridget Riley, Georgia O'Keefe, and Malcolm Bailey. Compare with the colors used by Leonardo da Vinci, Rembrandt, Artemisia Gentileschi, Peter Paul Rubens, and Francisco de Goya. Determine the differences and similarities. Discuss how using color effectively is important to the artist.

Basic Design

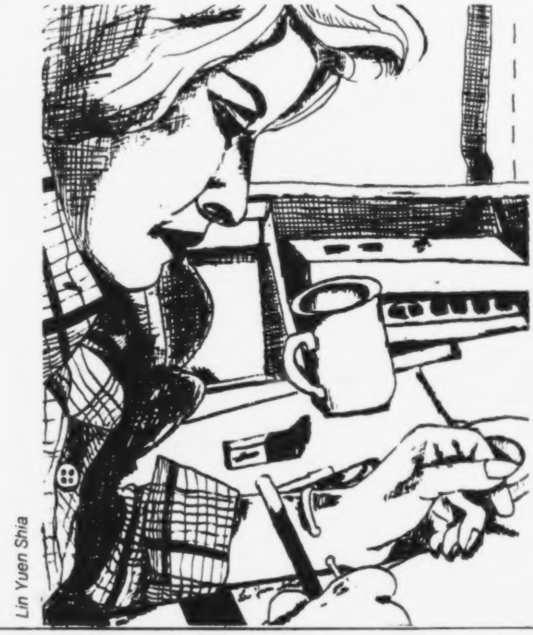
Creating a Design

Concepts

Most works of art are planned carefully and deliberately. Artists use specific guidelines to make design decisions. The decisions involve the use of **line, shape, color, texture,** and **space.** These are called the **elements of design.**

The concepts of **balance, rhythm, variation, contrast, repetition, unity,** and **harmony** are **design principles.**

An understanding of design elements and principles helps the artist to create a work that is more effective.



Lin Yuen Shia

Exciting **two-dimensional** designs may be developed with a variety of materials such as crayons, inks, paints, and assorted papers. Other materials such as string, glue, cardboards, beans, seeds, leaves, straws, and sticks may be used.

The composition or arrangement of a design can follow a **symmetrical, asymmetrical,** or a **radial** type of balance.

Movement or rhythm can be created through the repetition of shapes, colors, and textures as well as by the **direction**, type, and thickness of lines.

Performance Activities

Considering the elements and principles of design, study the art of Henri Matisse, Piet Mondrian, Sophie Tauber-Arp, Charles Demuth, Victor Vasarely, and Agnes Martin. Analyze the rock paintings of Arnhem Land in Australia, the work of the Bushmen of Africa, and the painted house facades of Micronesia and New Guinea.

Discuss the role of each element in the design. Determine how the artist made "design decisions."

Discuss which principles of design were used.

Examine such books as Brommer and Horn, *Art in Your World;* Dorothea Malcolm, *Design: Elements and Principles;* and McIlhany, *Art as Design, Design as Art.*

G. George Alexander-Greene

Collect in the classroom a variety of materials suitable for creating a two-dimensional design.

Select several of the materials and create a **non-objective composition.** Use a principle of design such as movement, repetition, dominance, or contrast to help decide on the placement of the colors, shapes, lines, and textures.

Display the finished work and discuss the results.

Write a short paragraph to describe the thinking that went into the design decisions.

Basic Design

Designing for a Specific Purpose

Concepts	**Performance Activities**
People in many professional careers base their work on a clear understanding of design concepts. For example, an artist uses basic concepts to design **textiles,** jewelry, clothing, bookjackets, packages, album covers, containers, wall and floor coverings, wrapping paper, magazine and newspaper **layouts,** business presentations, interiors, buildings, and homes. Film, video, and photography also incorporate design concepts. Designing for specific purposes involves a complete understanding of how to create specific looks, moods, styles, and effects.	Collect examples of bookjackets, album covers, wallpapers, and textile designs. Collect photographs of good designs from magazines and newspapers. Compare and contrast the way in which **commercial designers** and **fine artists** use the elements and principles of design. Determine similarities and differences. Plan a design for a specific purpose, such as an album cover, book cover, textile, wall or gift paper. Arrange a lesson in the school library to see how the school's resources may be used.
Knowledge of the costume design, painting, **architecture,** decorative arts, and **graphic design** of different periods of art history is essential to the designer.	Do some research into sources for the design, such as nature, people, man-made objects and art history. Study symbols and lettering. Think about the desired effect, mood, and style that would be appropriate for the specific function of the design. Create several small idea sketches. Choose one and refine it. Think about color in terms of mood, effect and style. Transfer the design onto good paper. Finish with a medium such as ink, paint, cut paper or crayon. Display the finished work and discuss the results. Determine which designs successfully create the mood, style, and effect most appropriate to their specific purposes.

Take Your Pick.
Learn a skill not offered at your
Earn credit · Prepare for a
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G. George Alexander-Greene

G. George Alexander-Greene

Basic Drawing

Concepts

Drawing is natural to man. Examples exist from the time of the earliest cave dwellers.

The essence of a scene, of a movement, of an idea can be recorded swiftly in a drawing.

Drawings may be made with any number of media. Dry media include pencil, chalk, crayon, and charcoal. Wet media such as ink and paint are used with brushes, pens, sponges, and sticks.

Drawing involves many skills and techniques as well as many approaches.

A simple outline or contour line may comprise a complete drawing.

Drawing can be done from direct observation or from memory.

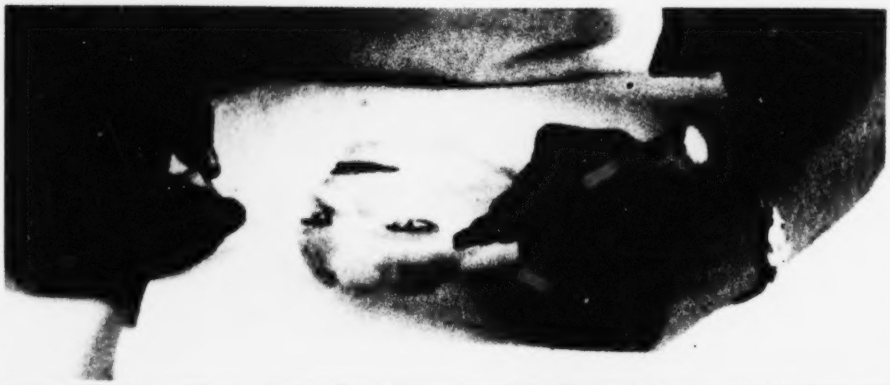
Drawing from memory or imagination can give free rein to personal interpretation and fantasy.

Performance Activities

Gather a variety of materials suitable for drawing.

Use large paper. From memory, do a quick contour drawing of five small objects, such as fruits, flowers, vegetables, books, shoes, bottles, glasses, tools, and pencils. Use a different **medium** for each object. Pencil, ink marker, chalk, crayon, **pastels,** and charcoal may be used. Place the objects on the page in an interesting way, overlapping where necessary.

Gather a number of small objects suitable for quick sketching. Hold one object up; turn it over and around; observe it carefully. Put the object away. Try to remember its **form,** size, and details. Draw it on the paper. Repeat with several other objects. Try a variety of media on the same page. Display these and the memory drawings to compare and contrast both approaches. Discuss the advantages and disadvantages of each approach. Determine when each approach would be most useful.



G. George Alexander-Greene

Drawing from observation means seeing and recording. It requires planning and organization. The concepts of size, shape, texture, scale, and their relationships must be considered.

The use of details, textures and shading add interest to a drawing.

Drawing from observation involves seeing how light and shade affect the objects being drawn.

Effects of light and shade may be created by **blending** a dry material such as pencil, chalk, and charcoal or

Set up two objects on a surface with a background suitable for drawing from observation. Use paper big enough to do a large drawing (at least 15 by 20 inches).

Choose a suitable drawing medium and with careful observation draw the objects. Include the background and the surface on which they are placed. Some drapery may be used for background. Observe the shadows and the highlights. Include shading in the drawing. Try to create texture where indicated. Blend in smooth areas with the fingers when using pencil, chalk, or charcoal.

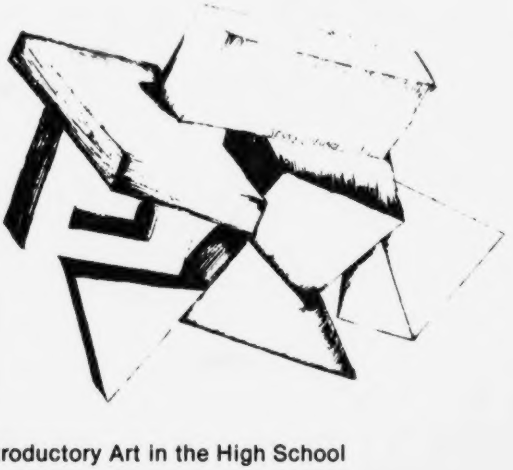
Concepts	Performance Activities
by **stippling, dotting,** and **cross hatching** with wet materials such as ink and marking pen. Paint can be handled either way. The techniques of blending and shading, placement on the page, and overlapping must be understood to create the **illusion of depth** in a drawing. **Matting** or **mounting** a drawing brings the work to a professional conclusion.	Create rough areas by stippling, dotting, or cross-hatching. Consider the empty space on the paper an **integral** part of the composition. Display finished drawing. Discuss how placement on the page affects the design. Determine how shading and blending add to the drawing. Discuss how the addition of texture changes the effect. Decide where overlapping was necessary to create the illusion of depth. Mount the drawings and exhibit them in school.

Richard Kane

The human figure has always fascinated and challenged the artist. **Gesture drawing,** contour drawing, drawing groups of people, and detailed drawing from observation or photographs are all approaches to figure drawing. Drawing parts of people (hands, feet, heads, etc.) is a good starting point.	Hold up one hand in an appropriate pose. Draw the hand and wrist using pencil, chalk, charcoal, or crayon. Observe the relationship of the size and position of the fingers to the rest of the hand and of the hand to the wrist. Consider placement on the page. Try a similar drawing of the feet with shoes on or off. Make a drawing of a classmate including head, neck, and shoulders.
Drawing the whole figure involves close observation, understanding size relationships, and knowledge of the understructure of the human body. When drawing the figure, it is important to see the whole figure as one unit rather than separate parts of the body. Understanding the relationships of the parts of the body is essential to drawing the figure. Placement of the drawing on the page, balance, contrast of line weight, size, texture, light and shadow are all considerations to be made when creating a likeness.	Make several quick **sketches** of student models with ink marker or similar fluid material. Try to capture the essence of the **pose** without details. Look for the line of the head, neck, and shoulder as one unit. The line of the spine into the hip and leg is another unit. Change the model or the pose after a few minutes. Make several drawings. Display the drawings and discuss the effects created. Determine how placement on the page, size relationship, texture, and quality of line add to the effect. Mat or mount the drawings for exhibition.

Basic Three-Dimensional Design

Concepts	Performance Activities
Three-dimensional design moves away from the **flat plane** and is involved with space and form; in three-dimensional design, **depth,** as well as **height** and **width,** is a **dimension.** Three-dimensional design includes the same elements and principles as flat design: the elements of line, shape, space, color, texture, and the design principles of movement, balance, repetition, variety, contrast, and **dominance** are all factors. Other considerations are various points of view and the effects of light and shadow on forms in space.	Observe several three-dimensional objects. These may include past student work, museum **reproductions,** or sculpture in the school. **Functional** three-dimensional designs, such as containers, boxes, small furniture, and natural objects can serve as examples. Turn the objects to see how light creates shadows and **highlights.** Look at the lines of an object to see how line directs the eye to contours and edges.
Three-dimensional design is one of the oldest art forms. Cave dwellers worked with bones, ivory, stone, and wood. The Egyptians, Greeks and Romans have left remarkable examples of their artistry and craftsmanship. People have continued to express themselves through three-dimensional art forms throughout history. Three-dimensional art forms are known as sculpture.	Find examples of sculpture in books, magazines, or newspapers. Create a library on the subject of sculpture from the past to the present. View slides from various periods and **cultures** to survey the history of sculpture. Include contemporary sculpture. Compare **styles** and **characteristics** of the periods to see how they are similar and how they are different.
Today, artists make sculptures from a range of materials including stone, clay, **bronze,** steel, **aluminum,** wood, plastic **neon** tubing, cloth, and **found objects.** Sculpture can be **subtractive** or carved as in marble, stone or wood sculpture. It can be **additive** or put together as in clay sculpture or assemblage and construction.	Construct simple **geometric** forms from heavy paper, oaktag, or cardboard boxes. (Refer to the book, *Patterns in Space* by Richard Slade.) Combine several forms to create a three-dimensional design. Try different arrangements until good balance is achieved. Keep turning the object to assure interest from many points of view. Attach the forms with glue. Discuss the finished product in terms of movement, line, direction, **open and closed space,** and light and shadow. Discuss how these design considerations differ from those of two-dimensional design. Study the sculpture of artists such as Louise Nevelson, Lynda Benglis, Pablo Picasso, David Smith, Alexander Calder, Eva Hesse, Joseph Cornell, Lee Bontecou, Henry Moore, and tribal sculpture from Africa, especially the Bakota skull guardian figures from Gabon.



Jennifer Cheung

Basic Lettering

Concepts	Performance Activities
Letters are symbols that can be traced back to ancient times. Lettering is used for communicating, expressing, explaining, identifying, directing, designing, and decorating. Lettering styles can be categorized generally into **Block (Gothic)**, **Roman**, with **serifs** and thick and thin components, and **Novelty**.	Gather lettering books, charts and posters to use as resources. Collect samples of lettering from magazines, newspapers, containers, posters and T-shirts. Compare and analyze to determine the variety of styles and uses. Create a class reference booklet or bulletin board with the examples identified and explained.
Lettering styles create different moods, effects and images. A lettering style should be selected that is appropriate to its function. Letters should be considered as elements of design, as shapes constructed with **straight** and **curved** lines in combinations of **vertical, horizontal** and **diagonal** strokes. Letters may vary in size and shape.	Choose a favorite letter and develop a design using several variations of that letter in terms of size, style, and textural quality. Possible approaches include **collage** from assorted materials, pencil, drawing with ink or paint, or three-dimensional construction or relief using cardboard or oaktag. Use overlapping shapes and balance the color and shapes to create unity and rhythm in the design.
Letters can be grouped according to construction or shape: **Curved** C, G, O, Q, S **Vertical and Diagonal** K, M, N, W, Y **Vertical and Horizontal** E, F, H, I, L, T **Diagonal and Horizontal** A, Z **Vertical and Curved** B, D, J, P, R, U **Diagonal** X, V	Make a small chart for reference with categories based on the construction of letters. Rosalie Holden
Spacing is a prime concern for the letterer. The shape of adjoining letters determines spacing between them. For example, an "H" in front of an "L" or a "B" would be slightly further apart from its adjacent letter	Draw guidelines on a page, and letter several simple words in capital block lettering using pencil. Focus on the spacing between the letters. Refer to the letter category chart.

Concepts

than an "H" in front of an "A" or a "T," because of the shape of the spaces created between the letters when they are placed next to each other. It is essential to practice in order to develop a good eye. Guidelines and consideration of **ascenders** and **descenders** can be learned by using ready-made charts and by referring to lettering books.

Performance Activities

Using lined paper, letter a title of three or four words, **centering** the words. Use **upper** and **lower case** block lettering. Refer to lettering books or charts for making ascenders and descenders.

When lettering sentences and paragraphs, over-all page organization is an important aspect. The placement on the page and the size and the style of the lettering is very significant.

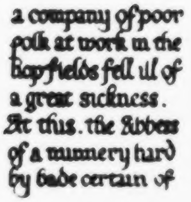
The space between words is another important consideration in the over-all design.

The lettering style used must be appropriate for the purpose.

Hand lettering styles can be found in books and charts.

Italic, Old English, Roman, Art Nouveau, and **Art Deco** are a few of the hundreds of styles of lettering.

The essential aspect of each style is that it creates a unified look, a consistency that is carried out throughout. For example, if a style is chosen with serifs all the letters used must be constructed in the same way.



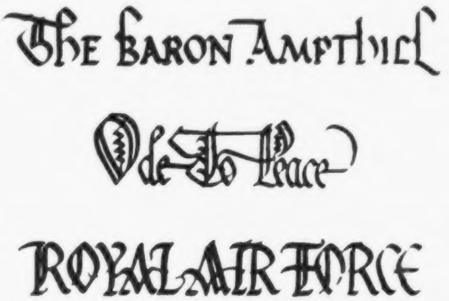
a company of poor
folk at work in the
hopfields fell ill of
a great sickness.
At thus. the Abbess
of a nunnery hard
by bade certain of

Using block lettering in upper and lower case, letter a two sentence paragraph. Consider margins, spacing between letters and words, and centering on the page. Try using pen and ink or markers, first penciling in **guidelines.**

Select a short poem, song lyric, or a paragraph from a book.

Refer to books, charts, and previously made student collections of various lettering styles.

In a style of lettering that seems appropriate to the selection, letter the chosen passage on a page prepared with guidelines. Consider margins, spacing, centering, size, and placement. Use pen and ink or ink markers.



There are literally hundreds of lettering styles and variations. Many of the styles have been named after the designers who created them. Bodoni, Goudy, and Baskerville are lettering designers of the last century. New designs for lettering as well as revisions and adaptations of old designs constantly emerge from advertising design firms. Mainly, lettering designs must create a mood or image or suggest a specific feeling. For example, a lettering style that might be appropriate for a Wall Street business firm to use on their stationery would not be appropriate for a rock album cover.

Using one or two words, create a lettering design suitable for a T-shirt. Create interesting lettering of your own invention for the design. Think about the mood, image or effect to be communicated. Begin with a pencil sketch on rough paper. Refine the design and transfer it to "good" paper or **bristol board.** Embellish the lettering with illustrative objects if desired. Use markers, watercolor, poster color or ink to bring the design to completion.

Display the designs in the classroom. Discuss which are most appropriate or effective in terms of originality, function, mood or image, consistency of style, and craftsmanship.

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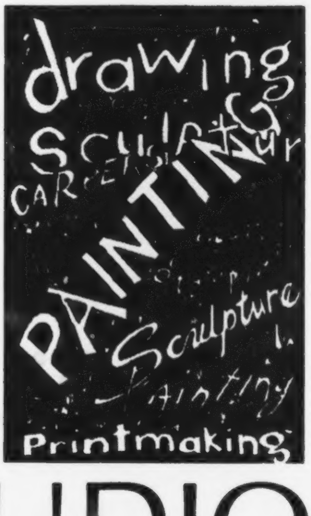
CHAPTER TWO


drawing
Sculpture
PAINTING
Sculpture
Painting
Printmaking

STUDIO ARTS

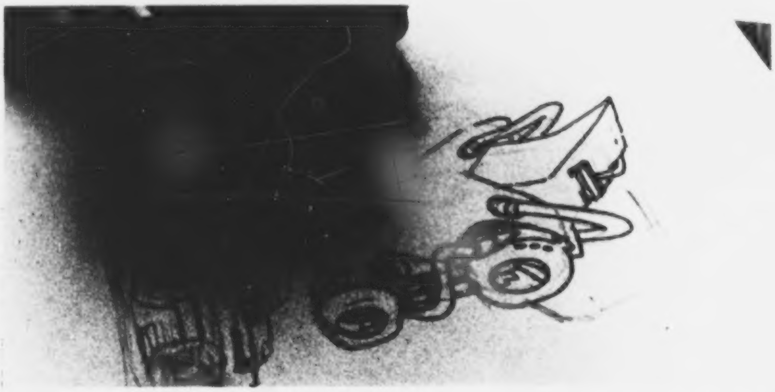
STUDIO ARTS

Alice Rivera

A study of the studio arts can have many positive effects on a student's development. Not only will the student gain a foundation of knowledge with which to appreciate the wealth of art housed in this city's museums, but he or she will also begin to understand what motivates a studio artist. In the process of working on a drawing, a print, a painting or a sculpture, the student will begin to understand the intrinsic drive and the ultimate sense of satisfaction that gives the studio artist a sense of purpose.

The studio artist must develop goal-setting and problem-solving techniques that eventually build confidence and good discipline. In becoming a studio artist for just a little while, the student will gain some of these important life skills as well as an appreciation of "art for its own sake" and, ultimately, a sense of what it means to be human.

Drawing

Concepts	Performance Activities
Everyone can learn to draw. It involves developing one's ability to transfer ideas, impressions, and observations into graphic images. Drawing is a basic art form that people have used throughout time for many purposes. Drawing is done for its own sake; it is used to record or depict events; it is used by planners and designers to shape and visualize ideas; it is used by artists to help them **conceptualize** and record the process by which their designs will take form.	Refer to art books, slides, prints, magazines, and newspapers to find examples of an early cave drawing; a drawing of a person done during the **Renaissance;** during the nineteenth century; during the twentieth century; a drawing of a present-day scene by a **contemporary** artist; a drawing of a still life; a drawing of a specific event; a drawing of clothing, a car, a package, a product, or a book **illustration.** Examine them for similarities and contrasts. Determine the types of materials, kinds of styles or approaches, purposes or functions, and effects achieved.  G. George Alexander-Greene
Practice can develop the skills and techniques which enable one to draw successfully. As in all art forms, drawing is a personal statement varying in style, approach, and effect. Drawings may be made using a variety of materials. A drawing may be a quick sketch or a carefully organized complex work. A drawing may be composed of a few simple lines, or it can involve blending, shading, highlighting, and textural effects.	Select drawing materials such as ink, markers, pens, pencils, chalk, crayons, pastels, charcoal, and large sheets of paper. As a loosening-up exercise, stand rather than sit and try the various materials on the first sheet of paper. Make big sweeping strokes using the whole arm. Make the strokes travel in several directions using dotted and unbroken lines, as well as thick and thin lines. Use much pressure, then very little pressure. Let the lines overlap. Make **parallel** lines.
Line is the basic element in drawing. Lines do many things. They lead the eye in vertical, horizontal, or diagonal directions across a page. Lines may divide a space. They may limit a space. Lines may create a strong mood or effect by moving swiftly or forcefully.	Begin another drawing. Use fruit, vegetables, tools, a handbag, a pair of shoes or objects from your pockets piled up in front of you. Draw the objects using heavy dark lines that emphasize the horizontal and vertical. Draw the same objects with light, thin, curved and delicate strokes.

Concepts	**Performance Activities**
They can be graceful, curving, or gentle. Lines may define a **mass** or **volume** by cross-hatching, overlapping, or by being placed next to each other. Lines can create **optical illusions** of space or depth through placement or position on the page.	Compare the two drawings. Determine the effects which were achieved with each approach. Write a short paragraph describing the two effects created.
Form or mass can be defined with lines showing the contour or edges of the object. With practice, control of different kinds of lines can be achieved. The **weight** of the line refers to its darkness/lightness or to its thickness/thinness. Thin light lines contrasted with dark thick lines create the illusion of space or depth. Diagonal straight lines suggest movement back into space. Curved lines may give the feeling of mass or form. Overlapping lines may give a sense of **transparency** in contour drawing.	Select an object with an interesting shape for a contour drawing, such as a bottle, chair, guitar, typewriter, shell, plant, fruit, or vegetable. Look carefully at the object. Turn it around. Determine the lines that define its outline or **silhouette.** Determine the lines that define its interior structure. Envision the contours of the object on the paper you have selected for the drawing. Use pencil, charcoal, ink-marker, or chalk and draw the essential lines of the object. Use as few unbroken lines as possible. Concentrate on line weight. Heavy lines seem closer; light lines seem farther away. Do not erase lines. Try several contour drawings of the same object. The same sheet of paper may be used. Keep practicing until control is achieved.
Blending, shading, contrast of light and dark, texture and detail, add to and enhance a drawing. Charcoal, pastel, and chalk are excellent drawing materials to use for blending, shading, and textural effects. The use of light and dark areas can create three-dimensional effects, and suggest movement in drawing.	Look for examples of blending, shading, and texture in drawings by Degas, Renoir, Cassatt, Picasso, Morisot, Lautrec, Durer, Seurat, Van Gogh, Moore, Matisse, Shahn, Grosz, and Klee. Compare this type of drawing with contour drawing. Determine the differences in the way the materials have been used and what effects these differences have made.

Simon Levine

Concepts

A good way to blend or shade with chalks, pastels, or charcoal is to use the fingers. There are, however, various blending tools such as **paper stumps, chamois,** and **kneaded erasers** which are often used for this purpose.

Chalk, pastel, and charcoal can be used to create lines or can be used to create broad areas of color.

Pressure on the material creates dark and/or light marks.

As in all art forms, attention to the overall work is important.

The effective use of color and contrast between dark and light makes a drawing interesting.

Rough texture contrasted with smooth can make a drawing more exciting to look at.

The placement of shapes in a drawing can create a direction of movement leading the eye from one shape to the next.

Simon Levine

Performance Activities

Select a subject to draw with charcoal or pastel chalk using blending, shading, and textural effects. For example, select a still life arrangement, a portrait, a corner of a room with some furnishings, or a view outside a window.

Make several sketches to develop your ideas for composition. Refine the sketches. Then lightly block out the entire drawing on a large sheet of paper suitable for pastel or charcoal.

You may begin with the dark areas and blend into the light areas, or start with light and blend to dark. Create textures where needed. Concentrate on creating a total, unified design rather than working on one part of the drawing at a time. Think in terms of balance of color and texture, of lights and darks. Look for prominent lines, such as edges of objects.

Correct or adjust the placement of lines to create a smoothly flowing rhythm. Be aware of the blank space of the paper as an important part of the whole.

If you have used charcoal, pastel, or chalk, spray your drawing with a fixative so it will not smudge in handling.

Make a suitable mat when the drawings are completed; make a frame, if possible.

Set aside time for a class **critique** of all the drawings made in the class. Put up an exhibition or display in the school and/or community.

Write a short essay about the processes and the feelings experienced during the creation of the drawing.

Painting

Concepts

A painting is an expression of an idea or feeling that is different from drawing because of the choice of the artist's materials, and the way they are used.

Although there are always exceptions and innovations, a painting is generally created with a wet or fluid material spread over a surface such as **canvas,** paper, board, stone, plaster, glass, or plastic.

Paints such as water colors, **oils, acrylics, enamels, tempera, casein,** as well as inks and dyes, can be applied to surfaces with brushes, sponges, **palette knives,** sprays, cotton swabs, and ink markers.

Performance Activities

Examine and use a variety of painting materials.

Use an assortment of brushes, papers, water colors, tempera colors, and inks.

Sample the materials by using them on paper. Try different colors. Use brushes, sponges, sticks or swabs to apply the paint with different kinds of **strokes.**

Overlap different colors and different types of paint (ink over tempera, for example).

Mix some of the colors to see what happens. Experiment with oil paint and acrylics.

Paint on wood, glass, plastic as well as canvas or board. Use various brushes, wide or narrow, flat or rounded. Use a palette knife to apply paint.

Concepts

Painting can be approached in many ways.

One approach is concern with **content** or **subject matter.** Subject matter for painting might be people, indoor and outdoor scenes, objects, animals, plants and flowers. Artists also use **non-figurative,** non-objective and abstract shapes and forms in painting.

It is important to be aware of the purpose or function of the painting. An artist may have different purposes for a painting or a series of paintings. For example, the artist may want to express an idea or make a comment concerning world events or circumstances; make a personal or private statement concerning feelings or emotions; record or interpret an event or historical occurrence; explore the basic components of painting, such as color, form, shape, line, texture, space; record and interpret people, places, or things; enhance a particular space in the **environment** with **murals** and paintings.

Performance Activities

Examine and discuss paintings in art books, prints, and slides.

Visit an art museum and find examples of **portraiture, still life, landscape, abstraction, cityscape,** and groupings of people. Find examples of **realistic** painting, **stylized** painting, **surrealistic** painting, and **abstract** painting. As examples of these, look at the paintings of the eighteenth century portraitist Joshua Johnston, and the twentieth century painters Audrey Flack, Salvador Dali, Robert Motherwell, and Sam Gilliam.

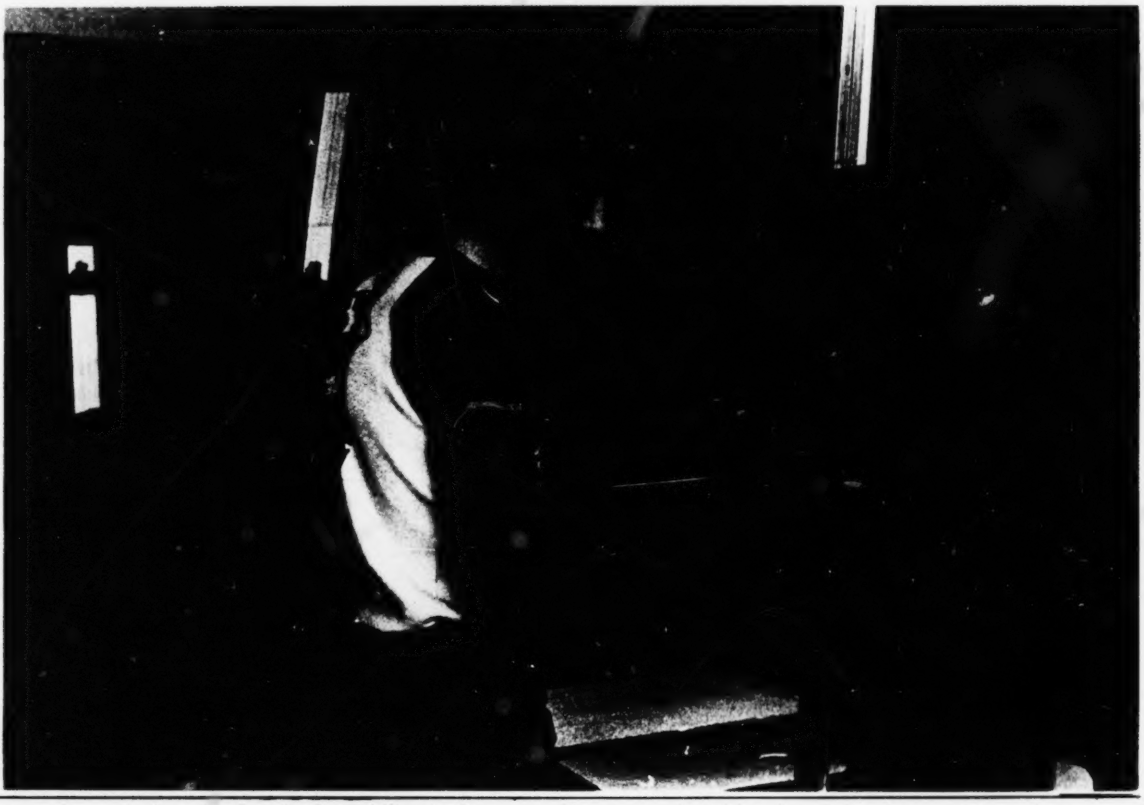
Find examples of paintings that make a political or social comment, record an event, present a personal statement, explore components of design, tell a story, or depict a specific person, place, or thing.

Write a short report about one painting.

Discuss the painting in terms of materials, techniques, and personal expression.

Learn who the artist is and when and where he or she lived. Describe the work in terms of style and point of view.

Concepts	**Performance Activities**
Painting involves the development of many skills and techniques. The application of paint may be direct and spontaneous, or pre-planned and controlled. Paint may be applied loosely, thickly or thinly, smoothly or roughly. Paint may be applied in flat smooth areas of color or can involve blending, shading, and textural effects. The illusion of space can be created in a painting by the overlapping of shapes, the direction of lines, and the intensity and placement of color.	Make preliminary sketches of a still life arrangement; then use tempera or poster paint to create the still life. Draw a final version on paper or refer to the preliminary sketches and then paint it. Rosalie Holden
Color is a highly important aspect of painting. The understanding of color mixing allows the artist to create specific moods and effects. Basic colors are the primary and secondary colors (red, yellow, and blue, and orange, green, and violet). Basic color knowledge includes an understanding and usage of hue, intensity, value, tint, shade, and tone. Basic color knowledge also includes the use of complementary colors, color triads, monochromatic colors, warm and cool colors, and the placement of colors. Rosalie Holden	Make a painting of a scene that creates a feeling of space. Determine how bright colors affect **spatial illusions.** Discuss how size and placement of objects on the page affect spatial illusions. Look at art books, slides, or prints to study paintings by Rembrandt, Fragonard, Goya, Turner, Morisot, Renoir, Matisse, Orozco, Rivera, Hoffman, Albers, Pollack, Kelly, Reinhardt, O'Keefe, Lawrence, Frankenthaler, deKooning, and Kandinsky. Make a color sketch of fruits, vegetables, bowls, and vases using only two primary colors and the secondary colors which result from mixing the two primary colors. Use tempera, poster, or water color paint, and use water to lighten and blend colors. Make a painting by mixing white and/or black with red, yellow, or blue to create shades and tints. Choose appropriate content or subject matter such as outdoor scenes, repeat designs, or flowers which lend themselves to color mixing. You may also try an abstract or non-objective painting. Use complementary colors (see a color wheel) or monochromatic colors.
An understanding of composition, organization, and overall planning is necessary in painting. Elements of design such as line, shape, color, texture, and space are used by the artist to create interest, unity, balance, contrast, harmony, rhythm, and movement in painting.	Examine several paintings in art books, slides, or prints to study composition and organization. Do the same during a museum visit. Discuss the artists' use of line, texture, color, and shape. Discuss movement, rhythm, and harmony in each painting. Discuss the concept, expression, and interpretation of the artist.



Rosalie Holden

Painters spend much time in developing skills, techniques, and personal style. Some artists advance through several styles of painting during their lifetime. A painter is always thinking about his or her work, making sketches, recording ideas, making notes.

Many books of instruction on skills and techniques have been written by practicing artists. However, one of the best ways to improve painting skills and abilities is to paint; there is no substitute for devoting several hours a day to the act of painting.

Haphazard painting does not lead to improvement. A painter should learn from his or her work, keep notes, and come to conclusions that lead to the development and refinement of ideas, skills, and techniques.

Constant evaluation and revision of work is the best learning experience. Reading art books and visiting galleries and museums help to broaden one's understanding of the rich heritage of painting in past and contemporary cultures.

Keep a sketchbook of images, impressions, and details from your everyday observation.

Investigate various styles of painting.

Choose one style and try to develop it in a personal way.

Choose a subject for a large painting using any media. Think about an effect or mood, which you might create with this subject matter.

Begin with several sketches for composition and organization. Make several color sketches. Work on larger paper, canvas, or another appropriate surface after the final sketch.

Refer to the work of artists who paint in a similar style.

Work to achieve specific effects using the elements and principles of design.

Mat and/or frame the finished paintings.

Conduct a group evaluation of all the work, with fellow students sharing their feelings and opinions.

Arrange for an exhibition in your school or community.

Create a catalog for the exhibit. Include student critiques of each other's work.

Sculpture

Concepts

Sculpture is the art of producing designs or figures in **relief,** in **intaglio,** or **in the round.** Sculpture is similar to painting in that it is also concerned with line, shape, form, texture, value, color, and space. Unlike a painting which is created on and covers a flat surface, sculpture is involved with all the dimensions of the material being used. When sculpture is viewed, it is seen from all sides and angles and/or in the round. Sculptured forms create shadows and catch highlights.

Until the twentieth century, sculpture dealt primarily with the human figure. Influenced by changing attitudes, modern painting, new materials, and technical possibilities, twentieth century sculpture is characterized in large part by abstract forms, unorthodox materials, and non-traditional subject matter. Basically, sculpture may be divided into two categories: **subtractive,** where the relationships are created by cutting away parts of the material such as stone, marble, wood, wax, or plaster, or **additive**, where the relationships are created by adding materials to each other such as wire, wood, plastic, metal, glass, or fabric. Sculpture may be created by **carving**, **modeling**, **assembling**, and **constructing**.

Davis Publications, Inc.

Performance Activities

View slides, prints, books, and catalogs of past and contemporary sculpture.

Discuss the sculptures in terms of subject matter, material, and function. Compare and contrast the changes in ideas and philosophies reflected in early Greek and Roman works with the religious **statuary** of medieval times.

Determine similarities between the Renaissance sculpture of Michelangelo and Donatello and the classical sculpture of the Greeks.

Investigate similarities of **primitive** artists with such modern sculptors as Modigliani, Picasso, Moore, Brancusi, Hepworth, and Richard Hunt.

Look at sculptures by Pevsner, Archipenko, Lippold, de Rivera, Calder, Nevelson, Hesse, Frank, Giacometti, Noguchi, Lipton, Hepworth, Dubuffet, Oldenburg, Marisol, and Marini. Explain how these works have been affected by twentieth century technology.

Visit Lincoln Center, the Museum of Modern Art, the Metropolitan Museum of Art, or wherever sculpture may be viewed publicly such as in parks, commercial buildings, or churches. Find out where sculptures might be standing in a public place in your own neighborhood.

Write a critique of the work of one sculptor seen on the visit. List the materials that were used. Explain the function of the sculpture. Tell when it was made. Describe the effect created by the artist. Refer to other works by the same artist.

Sculpture

Construction and Assemblage

Concepts

The art of construction or assemblage brings together various shapes or forms taken from one or many materials in order to create a three-dimensional form.

A construction or assemblage may consist of abstract forms which explore an interesting, often exciting juxtaposition of shapes, lines, colors and textures. The materials that may be used to create a construction are limited only by one's imagination.

A construction may be created by adding or joining the various **components** as the artist progresses, or it may be preconceived. Movement over and around the work is achieved by the direction of line, as well as by contrasts of color and texture.

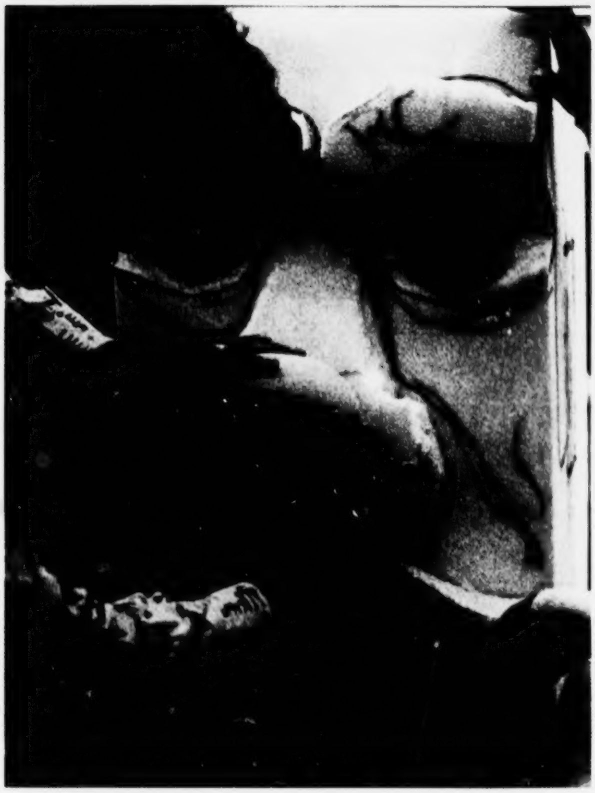
Performance Activities

View slides, prints, or photographs, and/or visit a museum to see the constructions and assemblages of such artists as Gabo, Picasso, Dubuffet, Cornell, Indiana, Johns, Marisol, Nevelson, Rauschenberg, Calder, DeSuvero, Tinguely, Chamberlain, Seley, Duchamp, and Chicago. Also examine a nail fetish from Ngangi Village, Lower Congo; a Middle Sepik initiation mask, New Guinea; and Eskimo masks from Alaska.

Make a list of materials these artists used.

Research and discuss the styles of sculpture called **Dada, Surrealism, Constructivism, Cubism, Conceptual, Environmental,** and **Earthworks.**

Interesting relationships between forms, open and closed space, and an intriguing sense of balance are all important aspects of construction and assemblage.



Bronx High School of Science

Collect materials for a construction. For example: pieces of wood, wire, metal, plastics, mesh, screening, string, cord, spools, clips, cans, boxes, and containers.

Collect joining materials such as glue, nails, string, and wire, and joining tools such as pliers, hammers, and cutters.

Create a construction or assemblage, keeping in mind the many possibilities of combining materials, methods of assembling them, and potential content or concept.

Consider the design from various points of view: where light will create highlight and shadow; how the work will look when it is hung as a relief or turned completely around as a **free-standing** piece.

Evaluate all the work in a class **critique**.

Exhibit the work in the class and/or school.

Sculpture

Carving

Concepts

Sculpture created by carving is called subtractive; that is, material is taken away or carved out in such a way that a sculptured form emerges. In carving, the nature of the material and the tools that may be used to carve it are very significant factors in determining the finished results.

Carving, by its very nature, demands the development of specific skills, including manual dexterity. There are many materials that are appropriate for carving a three-dimensional piece; they are wood, soft stone, marble, **firebrick,** hardened clay blocks, plaster blocks, wax blocks, and **foam blocks.**

Carving blocks may also be made from mixtures of plaster or cement with sand and/or **vermiculite.** There are a variety of tools that may be used for carving different materials. These include knives, sticks, **chisels,** hammers, **files,** and **rasps.**

Simon Levine

Performance Activities

View art books, prints, slides, catalogs, and magazines to find examples of sculpture carved by Sabina von Steinbach, Michelangelo, Brancusi, Moore, Arp, Modigliani, Rodin, Baskin, Hepworth, and by primitive artists.

Determine the material used by each sculptor. Observe how the texture of the surfaces affects the design of the work.

Collect materials and tools for carving such as knives, **rasps,** and files. Materials may include blocks of soft pine, soft limestone, wax, or styrofoam. Blocks of plaster or cement with vermiculite may also be prepared.

Examine the carving material carefully. Turn it around; look at it from many angles. Try to imagine what could be carved from it. You may let the material suggest any idea for the design of the sculpture, or you may pre-design your piece. Think in terms of large masses, open spaces, movement around the piece.

Draw the design for the sculpture or indicate where to carve on the material. Keep turning the material while working. Carve slowly, taking away the areas that are not part of the design. Save all details for last. Move from large, rough cuts to more subtle, refined details, adding texture where you wish, always considering the nature of the materials.

Be aware of contrasts between smooth and rough textures.

Mount the finished work on an appropriate block of wood, stone, cement, or plaster.

Prepare an exhibit in the school or community. As a class, develop a catalog with descriptions of each sculpture as well as quotes from the students about their work.

Sculpture

Modeling

Concepts

Modeling is the building up of forms in space using a soft pliable material such as clay, **plasticine,** mud, softened wax, or **resins.**

Modeling allows for freedom of design because it is an additive process. Clay is commonly used in modeling. It may be **fired** and **glazed.** Artists often **cast** their work in metal.

Sometimes it is necessary to use an **armature** or other supporting structure inside the sculpture when modeling.

While the hands are the best tools to use, many types of wire, wooden, and metal scrapers are available for working in clay. One may use improvised tools such as kitchen utensils or dental instruments.

Skills and techniques for **wedging** the clay or making it ready for working should be developed before modeling the clay.

Clays range in color from white through various shades of gray, beige, red, and brown. The finished work may be greatly enhanced by the color of the clay.

Artists sometimes glaze or color the clay sculpture after the sculpture has been fired once. Unglazed fired clay pieces are called **bisque.**

Information on these techniques is widely available.

Performance Activities

Study art books, prints, slides, catalogs and magazines. During a museum visit, find examples of sculptures that have been modeled. Inexpensive postcards are usually available at all museums.

Determine how modeled sculptures differ from carved sculptures. Find the similarities.

Decide on an appropriate sculpture idea such as a head, a figure, or an animal. You may work from photographs, pictures, or from observation, determining the kinds of forms or masses involved, such as **rectangular, cylindrical,** or **spherical** forms. Observe where additives would be used, for instance: noses, cheeks, chins, arms, ears, tails, etc.

If working in clay, fire the piece; glaze it if possible.

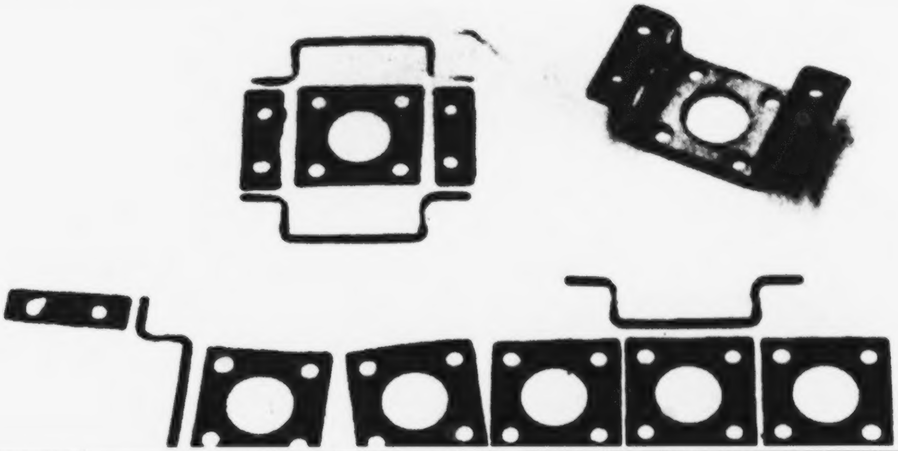
Select class work for exhibition.

Davis Publications, Inc.

Printmaking

Stamping

Concepts	**Performance Activities**
Printmaking involves **transferring** an inked image from the surface of an object to paper or fabric. This process usually allows the artist to make several duplicate copies. The artist may also change successive prints by using different colors or altering the inked image.	Refer to Andy Worhol's series of prints depicting multiple repeated images and compare to U.S. currency.
There are several printmaking methods ranging from very simple printing to more complex techniques. Some of these may be **stamping, collagraph printing, linoleum** and **wood block printing,** and **silk screening.** Stamping was probably the first form of printmaking.	Visit the Brooklyn Museum's Egyptian collection and refer to the dynasty seals. Discuss the relationship of relief sculpture to printmaking and the reversal of images. Look at a typewriter and discuss how the letter image is transferred to the paper.
All forms of printing combine technical and creative components. To begin printmaking, one needs only simple materials: inks, paper, and objects with which to print. Almost any found object may be inked and printed. The print is a mirror image of the original.	Collect objects for stamp printing. You may use vegetables; small metal, plastic or wood objects; strings; cords; wools; leaves; shells; twigs; stems; flowers; and other objects which can be pressed into an inked surface. Use an ink pad for stamping. Experiment with various objects by pressing them into the ink pad and then pressing them onto the paper to make a print.
A pattern is derived by using one or several elements in a repetitive, sequential manner. Since stamping allows an image to be copied rapidly, the technique lends itself readily to creating and exploring patterns.	Explore different placements or arrangements on the page. Try over-printing with another color. Try a **repeat pattern** or try shifting and turning the printing. Compare the results with class members. Note where there is **clarity** and where the image is unclear. Note how areas of solid color contrast with lines.



Davis Publications, Inc

Printmaking

Collagraph Printing

Concepts

Printmaking is the process of applying an ink image onto paper or fabric by means of an intermediate surface called a **plate.** In relief printing, the plate consists of a raised image so that only the parts to be printed are brought into direct contact with the ink and paper. The ink or paint is evenly spread onto the printing plate with a rolling device known as a **brayer.**

Different names of printing techniques usually are derived from the way the printing plate is made. For example, woodcut and linoleum block prints are made by carving the plate from the materials they name.

A metal plate can be made by **etching** (making lines or scratches in a plate with acid), **drypoint** (scratching), or **engraving** (removing a thin V-shaped strip with a **burin**). In these processes the ink is forced into the grooves and the raised area is wiped clean. This process, called **intaglio** printing, requires a great deal of pressure to force the paper into the inked grooves or scratches in a plate with acid), **drypoint** (scratching), or **engraving** (removing a thin V-shaped strip technique utilizing a blocked-out screen through which the ink is forced onto the paper or cloth.

Performance Activities

Study the work of artists who have been great printmakers such as: Harunobu, Durer, Manet, Lautrec, Picasso, Goya, Miro, Whistler, Crevas, Shahn, Homer, Nolde, Chagall, Erni, Baskin, Oldenberg, Lichtenstein, Rosenquinst.

Learn to recognize and identify linoleum cut, wood block print, etching, lithograph, and silk screen.

Simon Levine

A **collagraph** print uses a plate which is made by using a collage technique—gluing various materials and shapes onto a sturdy surface to produce a raised image with a variety of textures.

A simple collagraph plate can be made by cutting cardboard shapes and gluing them onto a larger cardboard piece. In planning the design, one must understand **positive** space (area to be printed) and **negative space** (the areas surrounding the positive space) delineations.

Materials used for collagraph printing include printing ink, a brayer, a smooth plastic or glass inking surface (for placing the ink where the brayer may be rolled), paper for printing, scissors, glue, and cardboard.

Collect cardboard of all types, glue, scissors, newspaper, inks, brayers (small hand rollers), and paper. Begin by sketching an interesting shape on a sheet at least three by four inches, but not larger than six inches square. If the cardboard is thin, cut the shape out of several layers of cardboard and **laminate** them with glue so that the shape is at least one eighth of an inch thick.

Glue the shape onto a cardboard of suitable size to serve as the **printing plate.**

Prepare a printing area and ink the plate with a brayer. Use a large sheet of printing paper. Using the stamping method, print in repeat patterns over the sheet. Think of the various possibilities for placement such as **checkerboard,** diagonal, **reverse,** and **half-drop** patterns.

Discuss and compare the results with other students. Determine how repeat designs might be used for fabrics, for wall or floor coverings, or for gift wrappings.

Concepts

Creating an interesting design calls for several decisions: the shapes to be used and their placement; the textural effects to be gained from using corrugated board or sandpaper; and the linear effects created by string or cord glued onto the plate.

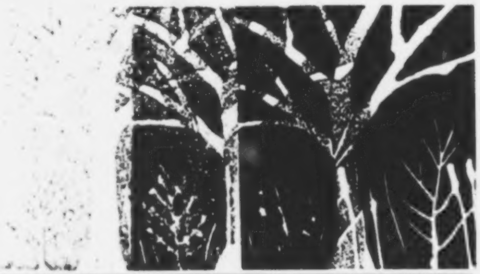
Performance Activities

Make a sketch for a larger print with more than one shape. Include different types of materials such as string, cord, fabric, coins, wire, foil, tacks, buttons. You may choose a simple scene, a still life arrangement, a group of figures, animals, or an abstract design. Maintain negative and positive space relationships.

The printing process involves several steps. Once the plate is prepared, inks are laid on the inking surface. The brayer is then rolled over the ink until it is well covered. The brayer is then rolled over the printing plate until the plate is thoroughly inked. The plate is then covered with a sheet of paper so that all of the raised, inked surfaces touch the paper. The image is transferred to the paper by applying pressure to the back of the paper with a clean brayer, the rounded back of a spoon, or the palm of the hand.

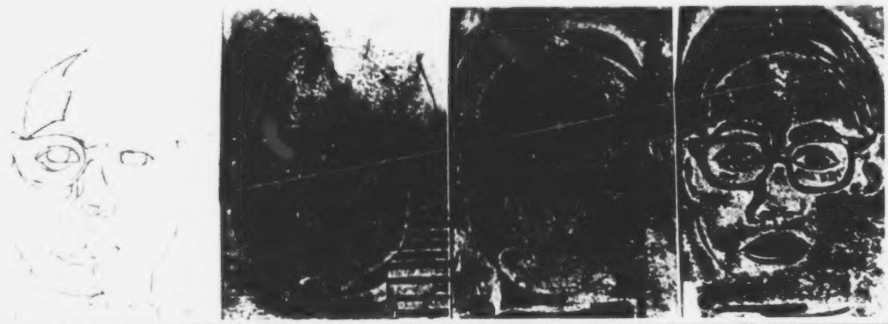
When the paper is carefully lifted, the print will be visible as a reverse image of the **block.** Several prints may be made from the same plate, each time going through the same process.

Prepare the printing plate by gluing down the shapes and then inking with a brayer. Place the paper over the inked plate and press carefully to pull the print. Make several prints using different colored papers. Try **overprinting** using a second color ink.


Davis Publications, Inc

To make a print with several colors, the artist must make a separate printing plate for each color. This is called **color separation.** These separate plates must be designed so that when the same piece of paper is printed on them, the transferred images create the one image which the artist originally designed.

Look at prints which are composed of several colors by artists such as: Munch, John Ross, Picasso, Edmond Casarella, Clare Romano. Deterimine how many color separations would be required to make each print. Discuss the problems of registering the printed image from several plates so that the end result fits together properly.


Davis Publications, Inc

When designing a print using two colors, the artist can determine that some areas will overlap, creating a third color. The third color produced will vary with how transparent or opaque the inks being used are.

To register the different plates, mark each plate with a notch in the same corresponding location. Then place a pencil mark on each sheet of paper to be printed in the same corresponding location. Then line up the pencil mark with the notch on the plate both times it is printed.

Plan a design suitable for two-color printing.

On tracing paper, trace all the shapes that are to be printed in one color. On a second tracing paper, trace the shapes that are to be printed in the second color. Prepare two printing plates from the tracings and create notches on the sides of each to allow for registering the picture.

Make several prints in one color. Print the second plate over these prints when they have dried thoroughly. Make sure to position the paper correctly each time, lining up the notch with the pencil mark.

Display the prints and discuss the work. Determine how prints might be improved by better techniques and more experience.

Printmaking

Woodcuts and Linoleum Block Prints

Concepts

Wood and linoleum block prints are made by using a printing plate which is carved from the materials they are named after—wood and linoleum.

Wood and linoleum are both excellent materials for carving. Because of their interesting texture, the surface of each material creates unique effects. The tools for carving linoleum or wood are similar, but not exactly the same. **Chisels** for carving wood are usually heavier because wood is a harder material than linoleum and tougher to carve. Linoleum has no **grain** and presents a smooth surface. The chisel or **gouge** can move easily. On the other hand, wood has grain which can be used in the design.

The woodcut is a **craft** dating back at least ten centuries.

With the invention of the **printing press** in the fifteenth century, the woodcut was the only way to illustrate books coming off the presses in great numbers. Playing cards became popular, and **woodcuts** were used to decorate both fronts and backs of cards. Albrecht Durer became the best known designer of woodcuts in that century. At that time, the woodcut was used solely for illustration. Today the woodcut stands on its own as an art form.

The process is the same for the linoleum cut as it is for the woodcut. A design is created in which there is absolute clarity in terms of positive and negative space. The design may be a simple pattern of lines or a complex composition of many elements, including line, shape, and texture. After the design is carefully thought out in terms of contrast, placement, and balance, it is transferred onto the surface of the wood or linoleum. All the areas which will not be printed are cut away with chisels or gouging tools. Care must be taken to always cut in a direction away from the body, to keep hands behind the cutting direction. **Clamping** or **taping** the block down can help prevent accidents.

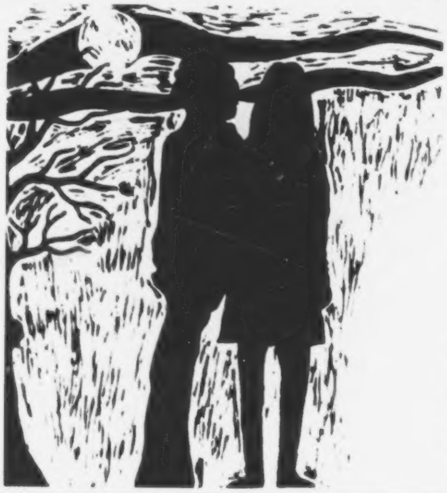
After all the negative space has been carved away, textural effects may be created on the positive surfaces by gouging a design, cross hatching, or stippling.

Once the block is cut, brayers are used to cover the surface with ink. Printing paper is then placed over

Performance Activities

Study woodcuts and linoleum block prints of artists such as: Durer, Lew Ott, Gauguin, Dufy, Erich Hechel, Rikio Takahashi. Discuss how different types of cuts result in various textures and linear and surface elements.

Examine a variety of woodcuts and linoleum block prints used for stationery items, book illustrations, posters, fabric design, and advertising design.



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Create a design for a linoleum cut or wood block print. Transfer the design to the block. Experiment with gouges, chisels and other carving tools. Observe the different types of cuts made by various tools. Carefully gouge or carve the block, cutting away all areas which will not be printed.

Work at a desk or table that is protected with newspaper. Use a sheet of glass or plastic for rolling ink with a brayer. Roll the inked brayer over the block. Select a large sheet of paper to press over the inked block.

Try printing on colored paper. Try over-printing by shifting the paper.

Discuss the results with other members of the class. Choose your best prints for matting.

Make a new design for a two color print. Determine where the colors will be used. Trace the shapes that the block and pressed carefully. Finally, the print is **pulled** off the block and the process repeated with more paper. Printmaking enables the artist to create a work of art that can be duplicated over and over again. Most well known artists have explored the art and craft of printmaking.

Richard Kane

will be printed in one color. Do the same for the second color. Create shades or tones by using a solid mass of color in contrast with textured surfaces. Create a third color by having two different colors overlap in the print.

Use the tracing to prepare a wood or linoleum block for each color. Notch the sides of the blocks so that the two blocks are in **register;** that is, matched or fitted in the proper place.

Follow the regular printing procedure. Make as many prints as possible, trying several combinations of color. Determine the difference between a first inking with the light color and a first inking with the darker color.

Choose your best prints for matting, for display, and as a collection in your own portfolio.

Printmaking

Silk Screening

Concepts

A form of printmaking that has many uses and unlimited design possibilities is silk screen printing, also known as **serigraphy.**

The method is similar in principle to **stencil printing,** in which a design is cut out of a rigid paper and placed over a sheet of paper. Then ink or paint is dabbed over the open areas of the stencil. When the stencil is removed the shape appears "printed" on the paper.

Silk screening is a step beyond stenciling. The printing is done through a screen made from a frame with a mesh material stretched over it. Parts of the mesh are blocked out by various methods. The screen is placed over paper or fabric; ink is pulled across the mesh with a **squeegee.** It is then pressed through the open parts of the mesh to print onto the surface of the paper or fabric. The entire procedure can be done in a simple manner with one screen, or it can be developed into a highly complex design using many screens.

Although silk screen printing is a process that can be used by an individual artist, an entire industry has developed in which printing through a screen is done by machines. Fabrics, wall paper, graphic prints, wrapping paper, and package design are all areas that use silk screen processes.

Performance Activities

Construct a simple **silk screen.** Use a sturdy cardboard gift box, stocking box, or shoe box cover; a thin woven fabric such as **organdy, silk,** or **nylon;** waterproof tape; inks or tempera colors; and sturdy paper for cutting stencils. You will also need paper for printing.

Cut out a rectangle from the center of the box, leaving at least a one-inch border all around. Retain the cut-out cardboard for a squeegee.

Stretch a piece of fabric, cut to fit, over the open space and glue it into place. Cover the edges all around with the waterproof tape, both on the inside and outside of the box. Make certain the fabric is stretched tightly over the opening.

Cut interesting geometric or abstract shapes from the stencil paper.

Cover your work surface with newspaper and use newsprint for several experiments.

Place the cut-out shapes under the screen so that the screen lies flat over them. The edges of the box act as a retaining wall. Adjust the positions of the shapes until you are satisfied with the composition.

Pour a small quantity of ink or paint into the silk screen box. Using cardboard as a squeegee, slowly pull the fluid across the screen. The paper shapes will

Like all forms of printmaking, silk screening has two components: creative and technical. The designer must consider which process will be used to make the stencil.

The stencil serves to block out the parts of the design that will not be printed; therefore, positive and negative space must be considered. In addition, the complexity of the design depends on the kind of stencil used. Materials such as paper, **water-based glue, tusche** (greasy ink), and **film** may be used. The image may also be transferred directly by using photography. Each material used to create a stencil has its own unique qualities. Simple paper stencils are used for limited printing; the forms or shapes cut out are relatively simple. Stencil materials, such as glue or tusche, that are brushed or painted onto the screen allow for direct or spontaneous design.

adhere to the screen. The screen is now ready for several repeated printings.

Experiment with mixing colors. Experiment with **overprinting** with the same design in a new color. Exchange screens with a classmate and over-print the second design. Compare results.

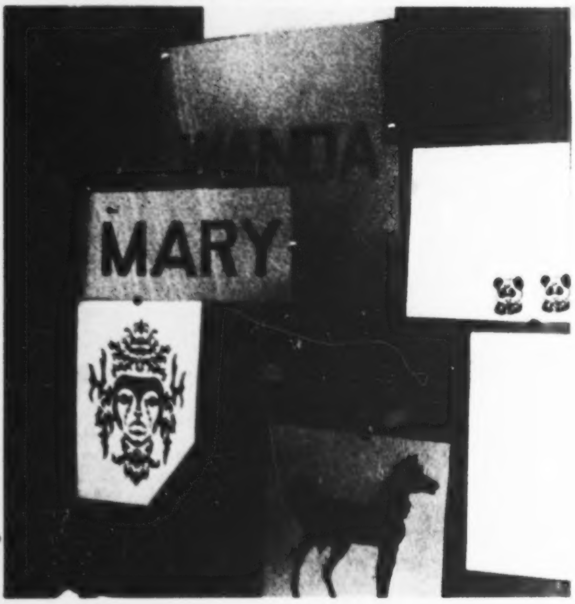
Note how colors interact when applied over other colors. Note that the print is called a negative because it is the background that is printed rather than the foreground shapes. Discuss the limitations and possibilities of this form of printing.

Use this method to create greeting cards and individualized stationery. Work with a commercially made wooden-frame screen, or make one according to instructions given in books on silk-screening.

Stencils created with various films are more detailed and complex. Photographic stencil making requires the use of a darkroom and special techniques. Once the stencil has been applied to the screen by whatever method chosen, the printing process is the same.

Screens for printing can range from home-made types for limited printing to commercially constructed types for continuous printing. Commercial screens vary in dimensions from card size to the much larger sizes suitable for fabrics and large prints.

Inks for printing can be water-soluble or permanent. There are special inks for fabrics. Inks may be **opaque** or **transparent,** affording many possibilities for the creation of interesting effects in multi-color printing.



G. George Alexander-Greene

Look at silk screen prints by various artists and designers. Find examples of posters, cards, and textile designs, and compare different results and how they were achieved.

Discuss the technique of using film stencils. Observe that the film blocks out the ink so that the cut-out design creates a positive print. Plan a design appropriate to this method. Consider using words in the design. Plan how texture or shading may be used. Carefully cut the design out of the film. The film is made to adhere to the screen by the application of specialized chemicals.

Pour in a small amount of ink to make a test **proof.** Pull the squeegee over the surface of the screen, making sure to push the ink through all the exposed areas. Remove the screen and examine the print. Make any adjustments necessary where the film needs to be cut accurately.

Experiment with additional prints. Try mixed colors or two colors simultaneously applied side by side. Determine the limitations and possibilities of this method. Decide what could be printed best using this technique. Consider posters, fabrics, clothing, and book covers as objects for silk screening.

Experiment further with two-color printing. Determine how to prepare two screens. Devise methods to register screens. Execute and print a design in two colors.

Experiment with photographic stencils for silk screening using the same procedures.

Select work for an exhibition. Select work to include in your own printmaking portfolio.

Careers in Studio Arts

Although the dream of becoming a "star" in the world of fine art is realized by only a very few, New York City offers a variety of alternate career and employment choices generated by the business of buying, selling, storing, and displaying works of art. A firm background in the studio arts combined with other areas of expertise further offers many career choices within the art industry and related fields of: crafts, commercial arts, media arts, fashion design, performing arts, and retail sales.

The student who chooses to pursue the studio arts is really making a choice to lead a lifestyle guided by an inner vision of purposefulness. Practical considerations of attaining financial stability become secondary, and there is always an attempt to balance these two aspects of livelihood in a constructive manner.

The artist who chooses to make a living solely by selling one's own work must reconcile his or her work becoming a product, must become knowledgeable of the art market and the business aspects associated with self-employment: contractual agreements, public relations, taxation, and grant and proposal writing. In any case, this route is very unpredictable. The artist must submit color slides of his or her work to galleries in hopes of being shown. Even though there are over 500 museums and galleries in New York City, the abundance of artists and craftspeople makes exhibition space scarce. Thus beyond the need for excellence of craft, the artist must have significant recommendations from influential people — critics, historians, writers, curators, or even corporations which fund many exhibitions throughout the city.

Some artists choose to become their own press agent/critic and rent gallery space to exhibit their work. Other artists combine their resources and open cooperative galleries in which each artist has a share. These artists are usually connected thematically — such as a feminist movement, or illustrative realist movement. Other artists are fortunate enough to gain financial support by qualifying for private or government grants such as the Fulbright Scholarship, the National Council of Art Grants, and the Guggenheim Fellowships. Also, a select few gain backing from the private sector — finding patrons or benefactors who strongly believe in the validity of the artist's vision and take it upon themselves to promote the artist's work.

All of these considerations guide the path that the artist may take in selling his or her work. Thus, foremost, the student who pursues a fine art as a career must be dedicated, self-confident, self-disciplined, and must possess a deep-seated belief in his or her ability to contribute something important to the world of art.

Any high school student seeking a career in the fine arts should attempt to take as many art courses as possible. One could either "major" in art at the local high school or attend a special or vocational school such as the High School of Music and Art or the High School of Art and Design. Beyond learning the craft of painting, drawing, or sculpting, the artist must play a vital role in society to make a significant contribution. Thus related studies in literature, architecture, art history and cultural history, psychology, music, science, and languages are encouraged in order to enable the student to intelligibly outline one's particular vision. It is also advisable that the student visit galleries and museums on a regular basis — researching the lives of both old Masters and contemporary artists.

It takes a lifetime of work and study to mature as a fine artist. Depending on the individual artist's intuitive direction in art, it may be beneficial to study in Europe, Asia, or Africa to learn from the Masters. An apprenticeship with an admired artist or studio, even without pay, could also reap untold future rewards.

For all students working toward a career in the fine arts, continued studies in art are strongly recommended beyond graduation. There are schools and colleges at which the major course of study is art (Art Students

League, Cooper Union, CUNY, Fashion Institute of Technology, New School for Social Research, New York Studio School of Drawing, Painting, and Sculpture, New York University, Parsons, Pratt Institute, SUNY, and The School of Visual Arts) as well as a number of public and private colleges with offerings in the studio arts.

For the student who chooses to pursue a related career in the fine arts there are many possibilities, the foremost of which is **teaching art**. The artist may teach privately or in a school, college, community center, museum, or other institution. Most public schools and institutions of higher learning demand a Master's degree. There are many art education degrees offered at a variety of colleges including those listed above.

Museum educators usually have Master's degrees in art history coupled with education courses.
Other choices directly related to the fine arts are **museum** and **gallery positions** — restorers, historians, curators, exhibition designers, photo archive attendants, researchers, salespersons, and even security guards. The performing arts offer job opportunities to the visual artist as well — set and costume design, and make-up artistry. Also by combining a talent for writing with knowledge about art, some studio artists augment their income by contributing to art books, art magazines, or art columns in newspapers. Moreover, the creation of posters, catalogs, art books, flyers, and advertisements for art exhibits generate many other specialized career choices.

Even if one does not pursue a "career" in the fine arts, a studio art background has many positive applications in the business world of art. There are certain categories outlined in other career sections in this curriculum which a student majoring in art or intensely interested in art should investigate. These categories include: illustration and graphic design, window and in-store display design, television and electronic design, fashion and costume design, and architectural design. These are only suggested areas where fine art oriented students should look. The arts constitute a tremendous business in New York City which needs quality and excellence in all areas. The outlines in this guide are brief because the actual specifics will vary, and it is more important for the student to realize that many careers do exist which he or she can explore and contribute to.

For further information:

Advocates for the Arts, Associated Councils of the Arts, 1564 Broadway, Suite 820, New York, N.Y. 10036.

American Art Directory, R.R. Bowker Company, 1180 Avenue of the Americas, New York, N.Y. 10036

American Association of Museums, 2233 Wisconsin Avenue, N.W., Washington, D.C. 20007

Art in America, 115 Tenth Street, Des Moines, Iowa 50301.

The Artist's Guide to His Market, Watson-Guptill Publications, 165 West 46th Street, New York, N.Y. 10036.

Arts, Inc., Box 32382, Washington, D.C. 20007 — Newsletter for job referral in the Visual and Performing Arts.

Art Workers News, National Art Workers Community, 32 Union Square East, New York, N.Y. 10003.

Art Works, Law, Policy Practice, Practising Law Institute, 810 Seventh Avenue, New York, N.Y. 10019.

The Feminist Art Journal, 41 Montgomery Place, Brooklyn, N.Y. 11215.

Fine Arts Marketplace, R.R. Bowker Company, P.O. Box 1807, Ann Arbor, Michigan 48106.

Grants and Aid to Individuals in the Arts, Washington International Arts Letter, 115 5th Street, S.E., Washington, D.C. 20003.

The Grants Register, St. Martin's Press, 175 Fifth Avenue, New York, N.Y. 10010.

How to Make a Living as a Painter, Watson-Guptill Publications, 165 West 46th Street, New York, N.Y. 10036.

Literary Market Place, R.R. Bowker Company, 1180 Avenue of the Americas, New York, N.Y. 10036.

Museum Training Courses in the U.S. and Canada, American Association of Museums, 2233 Wisconsin Avenue, N.W., Washington, D.C. 20007.

National Association of Schools of Art Directory, National Association of Schools of Art, 11250 Roger Bacon Drive, #5, Reston, Virginia 22070.

New York City Resources for the Arts and Artists, Cultural Council Foundation, 41 East 65th Street, New York, N.Y. 10021.

The Official Museum Directory, The American Association of Museums, 2233 Wisconsin Avenue, N.W., Washington, D.C. 20007.

The Painter's Dictionary of Materials and Methods, Watson-Guptill Publications, 165 West 46th Street, New York, N.Y. 10036.

Private Foundations Active in the Arts, Volume Two, Washington International Arts Letter, P.O. Box 90005, Washington, D.C. 20003.

Society of Photographer and Artist Representatives, 360 East 55th Street, New York, N.Y. 10022.

Sunshine Artists, Sun Country Enterprise, Inc., P.O. Box 426, Fern Park, Florida 32730.

Washington International Arts Letter, Capitol Hill, 115 5th Street, S.E., Washington, D.C. 20003.

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CHAPTER THREE

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CREATIVE CRAFTS

CREATIVE CRAFTS

Richard Kane

As our technical world pushes further and faster into computerized expediency, the value of and respect for individual labor seems to get lost in the mechanized world of the corporation and the advanced technologies of space travel and laser science. And yet, an exciting world of creative expression and individual accomplishment is flourishing, and interest in hand-crafted goods grows steadily.

More than ever, artists involved in crafts are achieving and perfecting their skills through a greater understanding of materials and tools. Artists are creating superior hand-crafted products in ceramics, batik, tie-dye, macrame, and numerous other materials, and are forming cooperative ventures to sell their wares as well as participating in shows and exhibitions.

The range of possibilities for creative expression in craft work is enormous. An appreciation of this scope and variety is an important area of art education.

Crafts can be studied from a cultural as well as an historical point of view. The skills demonstrated in the artifacts passed down through the centuries give us a greater insight into our past. They bear witness to the philosophy, social structure, economic circumstances, and aesthetic values of the times.

On a personal level, craft activities bring special rewards. As skills and techniques are perfected and design possibilities are explored and refined, the sense of individual accomplishment grows. Therapuetic value has been found in craft-making activities and many crafts programs have been initiated in nursing homes, mental institutions, and prisons. The object which is both functional and beautiful evokes great satisfaction and self-esteem in its creator.

Ceramics

Concepts

Clay is a mineral compound found in the ground and formed by the gradual erosion of rocks over thousands of years. It is composed of **aluminum, silicone oxides,** and water, and contains other **minerals** such as **iron oxide.** Clay is found in many places, and there are many varieties of color and texture.

Each clay has properties of plasticity, color, strength, shrinkage, and porosity. Although some clays can be used directly from the ground, clay is usually prepared in special combinations for different purposes. It is classified according to the color it turns when it is fired. In general, **buff-firing** clay is less expensive than other clays but to fire it requires a **kiln** capable of reaching high temperatures of 2150 degrees Fahrenheit to 2400 degrees Fahrenheit. Buff-firing clays are called **stoneware** and **fire clay.** Another type of clay is **red-firing clay.** Red clays can be fired at somewhat lower temperatures than the buff. **Grog,** a low-fired clay, is often mixed into red clay to make modeling easier. **White-firing** clays require very high temperatures. Usually, they are prepared commercially and mixed with other clays and substances to regulate the firing.

Performance Activities

Examine a variety of clays and pieces fired from these clays. Determine different types of clay. Note color and texture differences, and also note the plasticity of the various clays.

Examine the kiln that will be used. Learn its capabilities and the proper procedures for its use. Study the differences in firing times and temperatures required by different clays. Understand fully the operation of the kiln, its switches and controls, and the safety precautions necessary for its use.

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The best modeling consistency (plasticity) for clay is neither too wet (sticky, unmanageable, will not hold a shape) nor too dry (brittle, unpliable, unable to fuse pieces together). Clay must be well **kneaded** or **wedged** so that the consistency is smooth and pliable and all lumps and air bubbles removed. Air bubbles trapped in the clay will escape during firing and shatter the clay wall, ruining the piece and possibly damaging the interior of the kiln.

Clay can be kneaded and wedged on a plaster **bat** which is a flat, disk-like form, or on a canvas-covered surface. The surface of the plaster bat will draw moisture from the clay, so it is important not to leave the clay resting on the palter for very long. Wedged or kneaded clay can be kept in plastic until you are ready to use it.

Prepare a working area which includes a plaster bat and an assortment of working tools. You can make a bat by pouring plaster of paris into a foil pie tin. Also collect plastic bags, newspapers, and small pieces of masonite.

Begin by working with a small amount of clay the size of a grapefruit. Prepare the clay using both wedging and kneading techniques on the plaster bat. Wedge the clay by forming it into a rectangular shape and slicing it diagonally in two with a wire. Slap one half of the clay on the plaster bat and forcibly combine with the second half of the clay. This will push air from the center outward. Repeat several times.

Knead the clay into a ball. Rest the ball on the table or plaster bat and push it flat firmly with the palms of both hands. Lift the far end of the clay and fold it over.

Concepts	Performance Activities
	Then push down and away with both hands, once more flattening the clay. Repeat this procedure using the same hand to fold over the clay each time. Determine which method works better or feels more comfortable for you. Play with the clay; push it; roll it; divide it; make shapes with it.
Hands are the most important tool in clay work. Other tools which may be useful are a knife, fork, wire, wooden spatula, and pin. Commercially made clay modeling tools are generally available in any crafts supply house. It is best to work with the clay on a piece of masonite covered with newspaper. This will allow the clay to be easily moved, wrapped in plastic, and set aside without damage. Since clay shrinks as it dries, the newspaper will allow for shrinkage and the piece will not crack during the drying process.	Prepare three more lumps of clay the size of grapefruits by wedging or kneading. Make a flat slab about one-half-inch thick with one lump by pushing down with the hands or using a rolling pin. Create a pot, sculpture, or shaped tile, by folding, shaping, or cutting the slab of clay. Experiment with carving designs and textures into the surface of the clay.
Slip, a thick, liquid paste of clay and water, is used to fuse seams in clay construction to help pieces of clay adhere to each other. Richard Kane	Roll the second lump of clay into coils. Experiment with joining the coils, pinching them together or fusing them with slip. Try making a small pot by building the coils atop one another. Try smoothing some areas while leaving the coils to show in others. Try adding textures with a variety of tools. Pinch the third lump of clay into a shape, pot, or sculpture. Experiment with this technique. Make some areas smooth, others rough. Create different types of edges. Dry the three projects on a piece of newspaper. Cover them loosely with plastic so that air will be able to get to the clay surface. Let the pieces dry slowly over a period of days. Fire them in a kiln when completely dry. Save them to make glazing tests later.
A variety of pottery styles may be appreciated by examining pottery from different cultures. Most ancient civilizations used forms of the hand-building techniques which are still used today.	Study the pottery of the Zuni tribe; the Pueblo Indians; the Sepik Valley, New Guinea; the late Jomon period, Japan; Caddoan Ware, Louisiana; Sung Dynasty, China; and T'ang Dynasty, China. Plan a field trip to visit current shows of ceramic sculpture by first locating exhibitions using a gallery guide from *The New Yorker, Village Voice,* or other publication.

Ceramics

Hand-Building Methods

Concepts

Building forms with clay involves pre-firing (preparation and drying) and after-firing techniques. **Glazing** is another aspect of ceramic work that involves both pre-firing and after-firing techniques.

Hand-building is a term which applies to several techniques of building forms with clay: pinching, drape molding, coil construction, and slab construction.

Pinching is a basic hand-building method. A **pinch pot** is made by forming clay into a small ball. The thumb of one hand is pressed into the center of the ball which is held by the palm of the other hand. The center opening is enlarged as the piece is turned in the palm of one hand, and the thumb and fingers of the other hand pinch and press around the sides of the piece.

When forming clay shapes and pottery, it is necessary to keep the thickness of the walls under one-half inch. If the walls are too thick, moisture will be trapped inside the clay by the hard dry outer surface produced by drying. This trapped moisture, like trapped air, will be forced out during the extreme heats of firing. The piece will shatter in the kiln and other pieces in the kiln may also be broken.

Performance Activities

Use a small amount of clay. Prepare the clay by kneading or wedging, and form into a small ball. Rest the ball loosely in the palm of one hand. Insert the thumb of your other hand into the center. Enlarge this hollow using the pinching technique. Shape the clay into a practical form, such as a pot, bowl, or cup.

Richard Kane

Drape molding is a type of hand-building construction which has several variations. This technique involves forming clay over, in, or around found objects or designed molds. A simple method of drape molding is **pounding** or **padding.** A tool such as a flat stick can be used. The clay is wedged and formed into a flat lump which is then placed on a round shape such as a large round stone or the bottom of a round bowl. Then it is pounded down around the form, using hands or a paddle-like tool. The piece is trimmed with a knife and the edges may also be shaped with the knife. The piece is lifted from the mold when it is just dry enough to maintain its shape. If it is left too long, shrinkage from drying will cause the piece to crack. It must be thoroughly dried before it can be fired.

Find suitable objects such as large stones or the rounded bottoms of bowls. Wedge a large enough piece of clay and pound it over the shape. Try to keep the sides of the piece even by pounding with equal pressure. **Trim** the bottom of the piece with a sharp tool. Experiment by creating different textural patterns to make the piece more interesting—try forms, screen, comb, nails, canvas, etc.

Allow the clay to dry until it is just able to hold its shape, then remove the mold. Fire in a kiln when completely dry.

One of the oldest methods of hand building is the **coil method.** A clay base is constructed by rolling out a lump of clay to the desired size. The base should be about a half-inch thick. A shape for the base is cut out of the flat piece. The clay must be sufficiently moist to make the **coils,** which are rolled out by hand and attached to the base in a **spiral** or in **tiers** built one upon the other. Care must be taken to fuse the surfaces of the coils together as the building proceeds. Slip may be used between the coils to help them stick to each other. The outside surface may be left rough or the pinching marks may be smoothed out. Natural or cellulose sponges are helpful in smoothing out clay. If the clay is very moist, the piece must be left to stiffen somewhat by drying before the building process can continue.

Richard Kane

Create an oval, a round, or a free form base about three inches in diameter. Roll out coils about a half-inch thick. Keep the piece as symmetrical as possible, but create interesting forms by widening and narrowing the opening. Do this by placing each coil slightly on the inside or on the outside edge of the preceding coil. Make certain the coils are attached to each other properly by pressing the inside surfaces together. It is helpful to use a knife to score each coil with crosshatches before placing on the next coil.

Allow to dry thoroughly before firing.

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Richard Kane

Another method of hand building is called the **slab method.** Slabs of clay may be constructed by joining several rolls of clay about one-inch thick. These rolls of clay are placed close together on a piece of heavy plastic and then rolled together. The rolling forces them into one large slab. A piece of plastic between the clay and the rolling pin helps keep the pin from sticking. The slab of clay may be cut to any shape or size and covered with newspaper to dry until it is **leather-hard.** The dried slabs may be used to create tiles, boxes, planters, or other objects.

Slip may be used to help pieces adhere to each other. A stronger bond can be obtained by fusing a thin coil of clay inside the edges where the slabs are joined.

The drying process should be gradual to prevent warping. It is helpful to use wood frames or forms to prevent warping. Flat tiles or decorative pieces should be dried over a period of two or three weeks. They should be loosely covered in plastic while they dry.

Cut several slabs of clay large enough to create a medium-sized box. Take care in measuring the base and four sides. You may make **templates** (cardboard patterns for the box); and place them on top of your slabs so that the pieces are accurately cut into matching pieces. Allow the slabs to dry enough for handling.

Begin to construct the box by putting slip where the sides meet. Match the pieces and join them firmly. Press a thin coil of clay into the inside corners to reinforce the bond.

Inscribe designs on the surface. Combine texture treatments with the designs. Allow to dry. Select **underglazes** which may be painted on the surface.

Fire in the kiln when the clay is completely dry.

Ceramics

Glazes

Concepts

There are two types of glazing procedures; **underglazing** and **overglazing.** Underglazing is done before the piece is fired. Overglazing is done after the piece has been fired. Once a piece is fired it is called bisque.

Underglazing is generally done to create specific designs on clay pieces. It is usually painted on with a brush and is somewhat controlled. Overglazing is less controlled. It may be poured on a piece or painted on with a large brush. The piece may also be dipped into overglaze. Overglaze is generally used to cover the entire piece of work.

Glazes come in a multitude of colors, textures, and finishes. One may make glazes, but only after learning advanced techniques. There are hundreds of varieties of prepared glazes ranging from low firing to high firing types.

The ouside bottom, and the lowest edge of the ware must be left unglazed so that they will not adhere to the kiln floor. Unwanted glaze can be scraped and washed off with a small sponge before it is fired. Also, care should be taken to arrange glazed ware in the kiln so as not to touch anything else. Use refractory shelves of shelf supports and stilts under glazed pieces.

Performance Activities

Make a series of slabs and cut them into many two-inch squares. Use some of the squares to experiment with various underglazes. Scratch the name of the glaze on the back of each piece for future reference. Fire the remaining squares and then use them in the same way with overglazes. Be sure to label each one for future reference.

Pay attention to the firing instructions included with the glazes. Never fire a bisque and a glaze in the same kiln at the same time.

Use the knowledge gained from experiments with the squares to glaze your ceramic pieces.

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Macrame

Concepts

Macrame is the craft of tying knots with cord, twine and/or string to create a variety of objects. Examples of this ancient craft have been found in Egyptian tombs. It was further developed by sailors who discovered the design possibilities of tying knots in rope during their leisure time at sea. In the **Victorian Era,** macrame was used extensively as decoration on lamp shades, bed spreads, table cloths, and clothing. It made use of thin cords and was formal in design.

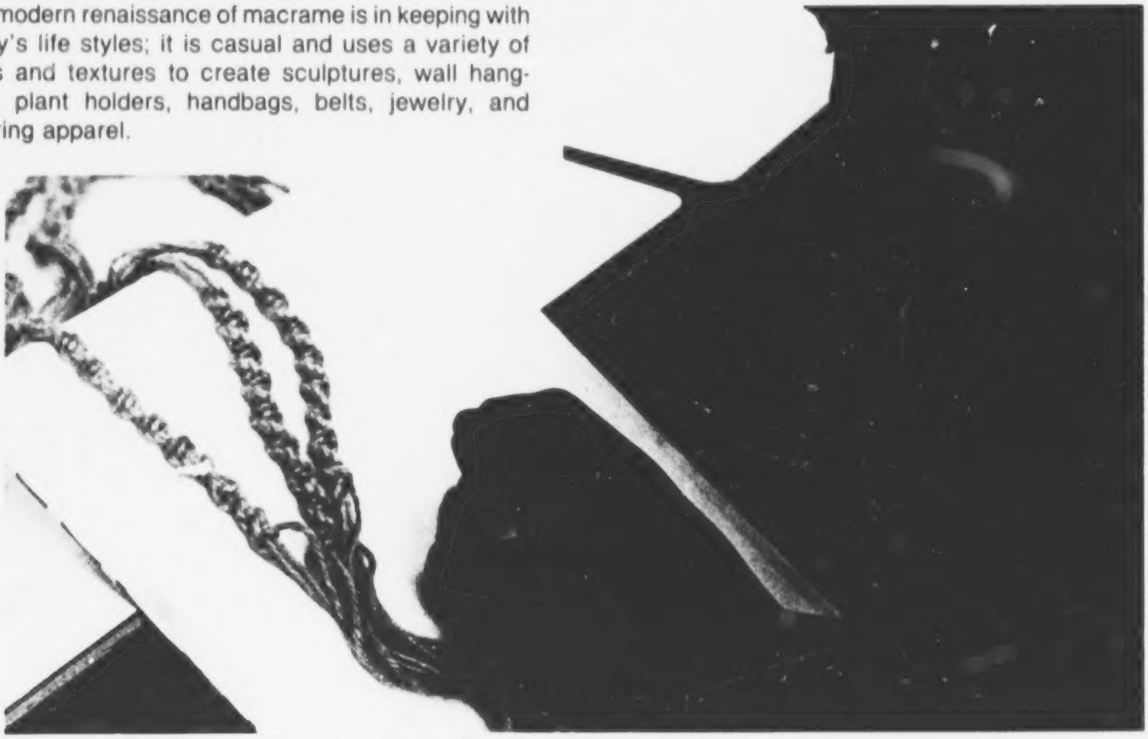
The modern renaissance of macrame is in keeping with today's life styles; it is casual and uses a variety of sizes and textures to create sculptures, wall hangings, plant holders, handbags, belts, jewelry, and wearing apparel.

Performance Activities

Examine examples of macrame made today. Compare these to older forms in photographs and in craft books and magazines.

Research the development of macrame in the library.

Discuss the life style of the Victorian Era and compare it to today's life style. Discuss the effect of increasing leisure time on the crafts movement.



Richard Kane

Macrame is composed of two basic knots: the **square knot** and the **clove hitch.**

Patterns of contrasting colors and textures are created by using these two knots in different combinations and variations. The **clove hitch** can be tied horizontally, vertically, or diagonally, and can be used to create linear divisions in the macrame fabric. Also, combinations of linear stitches with bulky knots create textural contrasts, rhythms, and movements in the design. One can repeat knots, one under the other, in a line which is called a **sinnet.**

Consult craft books for illustrations of pieces and for instructions to create different designs.

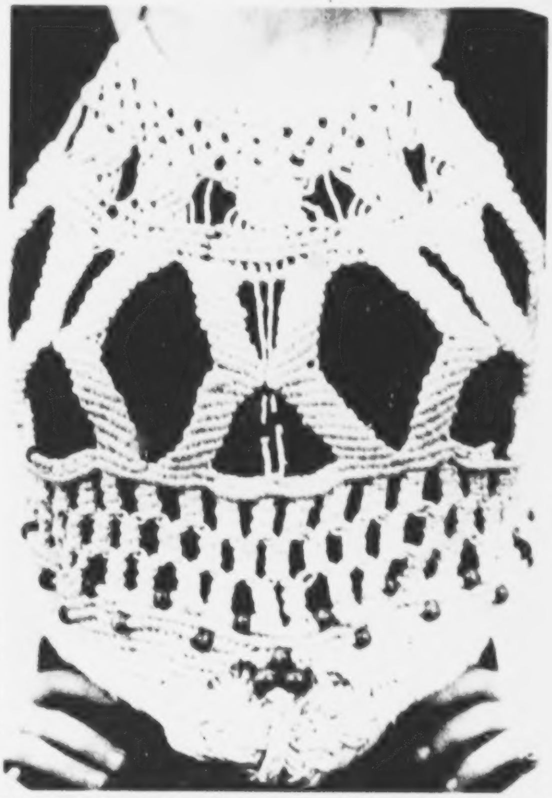
Cut two lengths of cord or twine and attach to a ring, small dowel stick, or another cord, using the lark's head knot. Four cords will hang down from the ring.

Create a sinnet of at least eight square knots, add a **twist** or **coil** of fifteen half square knots, and **end** with at least eight more full square knots. Skip down several inches of cord and cut across evenly to create a **fringe** for the bottom. This **sampler** may be used as a key chain or bookmark.

Concepts

It is important to formulate a design ahead of time to determine the length of cords needed and the number of cords to use. Cords are usually cut double length, folded in half, and attached to a mounting by a lark's head knot, a variation of the double hitch. Cords are generally measured by multiplying the desired length of the piece by seven. For example, to make a ten-inch key chain a cord is cut at approximately seventy inches. Designs with a great deal of open space will take less cord. Heavier cord will require a greater length. To make sure of the correct length, a test piece should be made.

The number of cords used will determine the width, and is usually a multiple of four, since four cords are needed to make a traditional square knot.



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Performance Activities

Cut eight pieces of cord to the desired length and attach to a mounted cord, ring, or dowel. See instructions for creating a mesh of alternating square knots. Continue for about one inch. Follow instructions for making a line of clove hitches. Continue by experimenting with combinations of stitches using the square knot, half square knot, and the clove hitch.

Discuss how repetition of the same knot creates certain textural patterns.

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Macrame may be created in a flat design or in the round. Variation and interest may be obtained by including objects such as beads, shells, rings, twigs, feathers, bells, and metal, ceramic, or leather shapes. Also, using advanced knots (such as the **Josephine,** the **crown** and **Turks head**) as well as using weaving in the piece, offer alternative variations to macrame design.

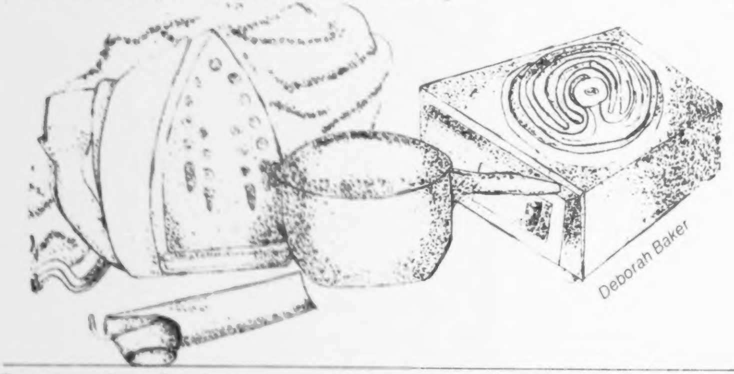
With macrame one can create unique functional objects (belts or handbags) or decorative objects (wall hangings or sculpture).

Create an object of wearing apparel for your own use.

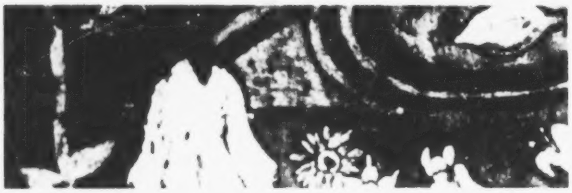
Determine what type of cord would be best suited for your design. Consider the number of cords needed and the length needed to execute your design. Make a sample to determine the length of cord if necessary. Consider using other materials such as beads, and determine what textural effects and patterns you wish to achieve. Consult tested patterns in craft books to help you make design decisions.

Batik

Concepts	Performance Activities
Batik is an Indonesian word describing a **resist method** of design in which hot wax is applied to a fabric which is then immersed in a cool dye bath. The waxed areas seal the fabric and do not allow the dyes to take in those areas.	Explore and investigate the use of batik in ancient as well as modern cultures, especially the cultures of Southeast Asia.
Batik was developed in the ancient civilizations of Egypt, India, Indonesia, and Africa, but survives as a craft today mainly in Java. Batik and related techniques using the wax-resistance method have been adopted by modern American and European craftspeople. Batik is used to create designs for fabrics in clothing, furniture, and wall hangings. Animals, birds, fish, flowers, foliage, and abstract geometric forms have typically served as inspiration for designs. Traditionally, border designs enclose a central design.	Find examples of batik designs used today. Discuss typical batik subject matter or design elements used. Discuss stylization or abstraction of forms. Gather prints, pictures, or photographs that can be used as resource material for subject matter for batik designs. Discuss border designs in other art forms. Make sketches of border design ideas for use in batik work. Discuss the concepts of positive and negative space.



Cotton or linen fabric is prepared for waxing by stretching it over a frame (an old picture frame works very well). Other materials and tools that will be needed include: wax, or paraffin, a variety of brushes, a **tjanting** tool, objects for stamping, a hot plate or double boiler to melt wax, an iron to remove wax, reams of newspaper, large cans or buckets for the mixed dyes, and a variety of cold water dyes. The tjanting is a tool which originated in Java. It consists of a reservoir to hold hot wax which flows through a small spout at the tip. A work area should be arranged so that the batik process can be carried out safely and smoothly. This area should include stations for waxing, dyeing, rinsing, and drying.	Prepare a piece of fabric over a **stretcher** or frame. Experiment with direct brush painting on the fabric using various brush strokes. Fill in areas by splattering and stamping to create spontaneous effects. Try the tjanting tool for linear effects. Try wrinkling the fabric, and cracking the wax in some areas to add linear and textural interest. Using one color dye, employ the batik process by dyeing, rinsing, and drying the fabric. Remove the wax by placing the fabric in between newspaper and pressing with a warm iron. Repeat until all the wax is removed. Compare and analyze the various effects achieved.

Concepts	Performance Activities
Careful planning of a design before waxing allows for control of the finished piece. Preplanning considerations include decisions on subject matter, design elements, and choice of colors and color placement. The batik becomes more interesting and complex when a second color is added. A two color design requires two waxings. The first dye bath should be the lighter color. When working with batik dyes, one must understand color mixtures; for example, red dye over yellow will produce orange. Using two colors allows for the possibility of three colors in the design; the two colors plus the one produced when the two overlap. Adding a third color increases further possibilities; seven different hues can now be created.  Davis Publications, Inc	Plan a design for batiking a sizable piece of fabric. Incorporate interesting subject matter taken from the collection of animal, fish, bird, flower, and leaf pictures. Include appropriate border designs. Decide on colors and how they may be achieved in dyeing. Remember that mixing colors creates new colors. Transfer the design from paper to fabric using charcoal. Carefully block out the areas to be waxed during the first dyeing. Immerse the fabric in the dye. Soak and then dry. Remove the wax with a hot iron and many sheets of absorbent paper. Continue the process by repeating the steps if a second or third color bath is planned. Compare the results with other members of the class. Decide whether the fabric design would be suitable for clothing, draperies, or upholstery.

Tie-dye

Concepts	Performance Activities
Tie-dye is an ancient craft in which patterns and designs are created by tying fabric in a variety of ways. It is a resist method; when the fabric is immersed in dye, the dye cannot reach the tied areas. When the fabric is untied and opened, those areas not touched by the dye retain the original color of the fabric in shapes created by the tying.	Find examples of actual tie-dyed fabrics or garments. Refer to books on tie-dye. Discuss the information in terms of historical origins as well as contemporary uses. Discuss the resist method.
Cord, string, twine, and rubber bands of different weight and thickness may be used to tie the fabric. Materials and equipment for tie-dye also include the fabric itself, containers for dyeing, dye, rubber gloves, newspapers, and scissors. The process of tie-dye includes the tying of the fabric, the immersion into the dye bath (partially or fully), rinsing and untying. Designs may be made by bunching, folding, and twisting the fabric, and then tying it in order to hold the fabric where it has been gathered. Variation may be created by the tightness or looseness of the tying.	Collect necessary tying materials. Set up a dying station with newspapers and containers. Cut muslin cotton into pieces of approximately twelve or fourteen inches square. Experiment by tying several squares with different tying methods. Use bunching, folding, and twisting techniques, making tight and loose ties. Immerse the fabric in one or more color baths either partially or fully. Allow setting time in the dye bath for each color. Rinse and untie. Compare the results. Discuss the effects of using two or more dyes.

Concepts

In tie-dye greater control of the pattern may be achieved by **pleating** the fabric, tying it at specific intervals, measuring the length of the tie, and folding the fabric diagonally.

Variation in design may be achieved by tying objects such as nuts and bolts, buttons, bits of wood, and leather strips into the fabric.

Color effects may be controlled by partially immersing the fabric in the dye bath, or by first dyeing the fabric with a light color before retying it and dyeing with a second, darker color.

Two blocks of wood or metal, both the same size, can be clamped with a C-clamp to both sides of the fabric for unusual stamped effects. The method is called **jamming.**

A variation of tie-dye called **tritik** employs running stiches to pleat, bunch, or gather the fabric to create curved, pointed, or diagonal lines.

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Performance Activities

Experiment with folding, pleating, and tying to create circles, **chevrons,** or stripes on a T-shirt, blouse, or skirt.

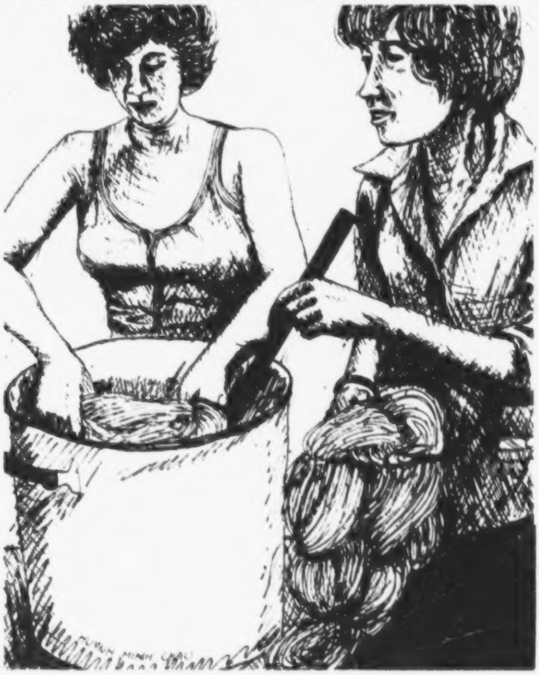
Try creating a border design by jamming, using blocks and clamps.

Experiment with the tritik method.

Carefully choose the technique and the order of color baths to control the effect.

Allow the dyes to set, rinse, and untie.

Compare your results with the results achieved by other members of the class.



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Another variation of tie-dye in which color is removed from the fabric by bleaching is called the **discharge method.** The same techniques of tying, tritik, and jamming may be used to prepare the fabric for **bleaching.** The fabric is immersed in a bath of bleach and water. The color remains in the places resist has been created. When working with the discharge method, care must be taken for proper ventilation of the room.

Experiment with the discharge method by bleaching a pair of jeans or other dark fabric. Try a variety of tying techniques to prepare the fabric. Use tight, heavy tying and contrast this with loose tying. Leave some areas of the fabric in the bleach bath longer than other areas to achieve different color effects.

Display the tie-dyed garments in a local store window or school showcase.

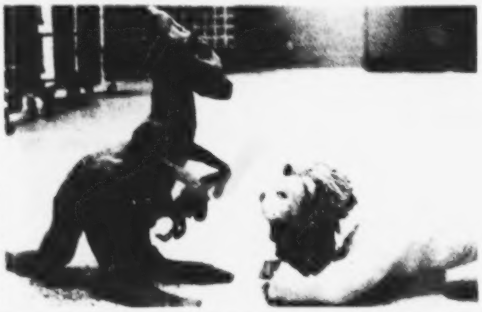
Tie-dye is a relatively inexpensive craft which can be experimented with by anyone. As in all crafts, satisfaction can be obtained by personalizing everyday objects, such as clothing.

Make a bulletin board display of experimental pieces of tie-dye with paragraphs explaining different tying methods. Choose examples as a class which best communicate different aspects of tie-dying—jamming, tritik, discharge method, etc. Discuss and collaboratively write a headline expressing the ease and availability of tie-dyeing to the rest of the school community.

Papier-Mache

Concepts

Papier-mache is a material made by saturating paper with a mixture of water and paste. It may be modeled into three-dimensional forms using three methods: covering existing objects and adding decoration; placing it over an **armature,** or frame; or forming it in or over a mold. After the applied papier-mache has dried, the surface should be sealed using **gesso,** paint, lacquer, varnish, glue, or plaster. Once sealed, the form can be painted or varnished in a variety of ways. Papier-mache may be used to make jewelry, masks, sculptures, puppets, toys, plaques, models, and even furniture.



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Many materials are suitable for making an armature, foundation or skeletal frame for use with papier-mache. These include cardboard, plastic, metal, balloons, rolls of newspaper, wire, wood, and plasticine.

A variety of adhesives may be made by mixing materials such as wheat paste, flour, undiluted liquid starch, or undiluted library paste with water.

Other materials and equipment needed for papier-mache are containers for the mixture, brushes, scissors, string, tape, newspaper, magazine paper, tissue paper, or paper toweling.

One of the methods used for the application of papier-mache to an armature is the **strip** method. Paper is torn into strips or patches and dipped into the mixture, then layered and crisscrossed onto the armature. Care must be taken to smooth out all air bubbles by exerting pressure with a brush or the palm of the hand.

Performance Activities

Collect books, pictures, and articles about papier-mache.

View films or slides on the uses of papier-mache.

Discuss the development of the craft to a high art form for furniture in eighteenth century France, and its uses in Mexican, African, and Chinese cultures.

Examine where papier-mache has been used to create sculpture in the Pop Art movement and in contemporary crafts.

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Design a bank to be made of papier-mache. Consider a variety of possible ideas such as an animal, an abstract or geometric form, parts of the body, food items, buildings, or fantastical creatures.

Collect materials to serve as a foundation for the object. Construct a sturdy, hollow armature using tape, string, or glue to hold it together. Dip strips of torn paper in the paste mixture, removing excess paste by sliding the strips through your fingers before applying them. Use the strip method to cover the armature. Make a slit on the top to be used for depositing coins.

After many applications of snugly pasted strips or patches, allow the piece to dry. Patches of paper toweling make a good final layer. Stretch them tightly over the object. For a smooth finish, you may use sandpaper after the piece is thoroughly dry. Finish the object by using paint, tissue paper, fabric, beads, buttons, feathers, straw, varnish, or shellac.

Compare the individual pieces made in the class.

Display the work prominently in the school or community.

Concepts

Performance Activities

A variation of the strip method is the **four-layer** or **laminating** method, in which a bowl, cup, bottle, or plate is used as a mold for the foundation. With this method, large pieces of newspaper are soaked in the paste mixture or coated with paste and layered. The layers are draped over the mold and pushed into shape. All the air is forced out by smoothing. Edges are trimmed and patches are folded over. When the piece is dry it is removed from the mold and decorated.

Design another functional or decorative piece.

Choose a pre-molded form such as a plate, bowl, bottle, cup, or can; use the laminating method to cover the mold. Add handles or knobs; decorate borders; incorporate mirrors. Remove the mold and decorate it in an original way by painting motifs or designs of your own invention on the dried surface. Finish with varnish or shellac.

A third method of working in papier-mache is the **pulp** or **mash** method in which large quantities of paper are torn into small pieces and soaked in a mixture of paste and water for several days. The paste and paper are squeezed together to form a pulp which can be used somewhat like clay over an armature or foundation. The dried results can be left rough or sanded down for the finished product. The dust from sanding papier-mache is toxic. Proper ventilation and the use of air-filtering masks is required.

Create a small representation of an animal, using the pulp or mash method. Try to show the animal in action. Make it interesting from all sides.

G. George Alexander-Greene

Davis Publications
(from Thorne Junior High School, Fort Monmouth, New Jersey)

Papier-mache is a very versatile medium for creating sculpture. It is extremely lightweight and is excellent for making stage props, masks, any large pieces that must be mobile.

Use a combination of materials such as chicken wire, balloons, boxes, and cardboard to construct a large armature for a life-size figure. Base the sculpture on a contemporary figure: rock star, television star, sports figure, fictional character, historical figure, or imagined creature of the future. Use the above procedures.

Smooth, rough, glossy, or matte textural qualities may be achieved with a variety of finishes.

View "Ruckus Manhattan" by Red Grooms, and sculptures by George Segal and Niki De Saint-Phalle and discuss how their styles are applicable to papier-mache.

Arrange all the completed figures in an interesting setting in one of the main areas in the school.

Paper Making

Concepts

There has been little change in basic paper making techniques in over two thousands years. Paper making began in China around 150 B.C. and developed independently in both Eastern and Western cultures. Originally all paper was handmade. Paper can be made from any plant fiber which is macerated, floated in water, collected on a screen, and then allowed to dry.

With the invention of the printing press, a greater demand for paper ultimately resulted in mechanized methods of producing large quantities of paper. The first paper making machine was invented by Nicholas-Louis Robert in 1798.

Today the demand for paper and paper products is phenomenal. Large paper mills use mainly wood pulp to produce paper quickly, efficiently, and economically, with precision and regularity. One paper making machine produces an average of one 200,000-pound roll of paper each day.

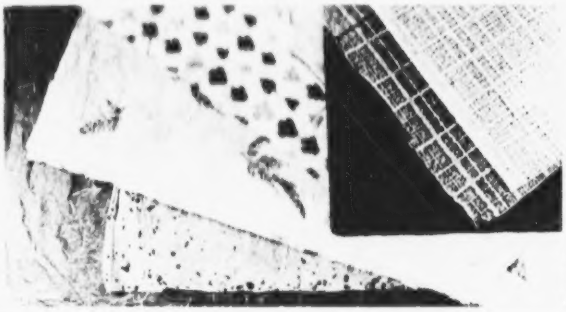
Performance Activities

Find books on both the handmade and machine-made methods of paper making.

Collect samples of different papers and discuss various qualities of each.

If possible, visit a paper mill.

Visit a large art supply dealer and note the variety of papers that are commercially available. Discuss the different uses of each paper.



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Recycled old paper is an excellent source of inexpensive pulp. The paper should be cut into small pieces and soaked for twenty-four hours in water. After rinsing, the pulp is cooked in a mild caustic solution (lye or washing soda solution) for two hours to further clean and soften it. Rinsed again, it should be beaten in a blender to separate the fibers. This fibrous pulp is then mixed in a vat of water. A screen mold is passed under the water and raised to the surface. The collected fibers are gently shaken to align them. After a few seconds of draining, the freshly formed sheet is pressed onto a cloth surface. This cloth or **felt** can be an old blanket or other absorbent textile and should be thoroughly wet before use. Pressing the back of the mold will cause the pulp to stick to the cloth. This process is called **couching**. The paper can then be left to dry or it can be pressed under a board in between layers of felt. After pressing, which will bond the fibers more closely, the sheet can be brushed onto a dry board or a dry felt screen to dry.

Discuss the need for recycling paper in our society.

Construct a screen mold for making sheet paper by tacking a fine wire screen over a heavy wire screen affixed onto a wooden frame.

Collect a variety of used papers—magazines, posters, boxes, newspapers, stationery, bond paper, etc. Cut, soak, cook, and beat the papers into fibrous pulps. Mix into a vat of water. Create several sheets of paper with the screen mold. Couch the sheets onto wet felt or cloth. Let some dry without pressing. Press others in between cloth and boards. Try ironing some after excess moisture has been drained.

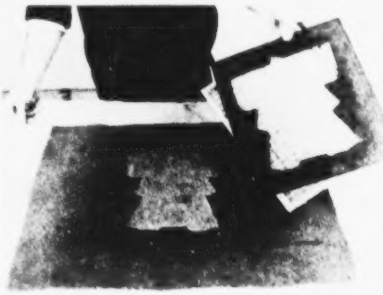
Experiment with a variety of paper pulps. Mount some of the new sheets, leaving their raw edges and interesting imperfections unembellished. Write or draw on some of the new sheets.

Create a sequence, a book, or a group of varying textures and colors from other sheets.

Try drying some of the sheets by smoothing and draping them over objects. Add pigments to some of the pulp to form colored sheets of paper.

Experimenting with a variety of waste paper will produce pulps of different visual and physical characteristics. Some pulps will produce smooth papers, some bright, and some dull. By blending different pulps and

Plan a design consisting of two definite shapes. Make templates for these shapes out of cardboard. Make three batches of pulp from different types of found papers. Using your screen mold, make a thin sheet of by trial and error a desired quality of paper can be achieved.



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paper and couch it onto a piece of wet cloth. Prepare the second pulp mixture in a vat of water. Place one template over your screen and lift it up through the water. Remove the template after shaking the fibers into alignment. Couch this shaped paper on top of the other sheet in the desired placement according to your original design. Repeat this procedure for the second shape using the third batch of pulp.

Place a cloth over the layered papers and then a board. Add weight on top of the board fusing the layers into a single sheet of paper. Compare and discuss the results with your classmates.

Soft Sculpture

Concepts

For centuries artists in primitive African and Oceanic cultures have created ceremonial objects that combine soft and hard materials. In the 1960s Claes Oldenburg created entire sculptures from soft materials; two examples are his "Soft Typewriter" and "Soft Calendar."

Richard Kane

Other artists began to combine fiber, fabrics, plastics, and other soft and hard materials in their sculptures. The early works of weavers Lenore Tawney, Sheila Hicks, Ed Rossbach, and Walter Nottingham moved beyond rectangular **two-dimensionality** into relief surfaces and then into three-dimensionality. In 1970 Lynda Benglis created an abstract sculpture, "Untitled," from pigmented foam.

Performance Activities

Visit an exhibition of primitive art which includes objects made of hard and soft materials. Pay particular attention to Eskimo masks from Alaska; masks from Orokolo Bay, Papuan Gulf, New Guinea; masks from the Araguaia River, Central Brazil; and masks of the Bushango, Central Congo, Africa.

Visit a soft sculpture exhibition at a local crafts fair or gallery, and make sketches for future reference.

Use books and crafts magazines to study the techniques used to achieve the final product.

Gather pictures and draw sketches of faces in different moods, including sad, happy, shocked, among others.

Create a sculpture using stockings to represent a head and express a specific mood. Use earlier pictures and sketches as models. Gather necessary equipment: stockings, needle and thread, polyester fiber fill, and miscellaneous materials to finish the head. Begin by stitching the various features. Refer to a book for specific stitching instructions. Evaluate the heads for originality, craftsmanship, and success in communicating a specific mood.

Create a soft sculpture as a full figure. Include an armature of wire when planning the sculpture so the figure can be placed in a pose.

Create a soft sculpture which is purely abstract. Stuff a white pillow case with polyester fiber fill. Study the folds and begin shaping it as the folds suggest forms. Keep the lights off in the room so that shadows falling on the pillow suggest further ways of molding the sculpture.

Stitchery

Concepts

There are few things more useful than the stitch. It was used by our earliest ancestors, who made needles from bones threaded with hair. From those ancient times to today's home sewing machine, the stitch has been used for utility and decoration. As the utilitarian aspects of sewing began to be mastered, people began to explore the creative possibilities of needle and thread. **Embroidery** soon became an important expression of these creative impulses bringing about a marriage of functionalism and beauty. Embroidery was used to decorate clothing, linens, carpets, hangings, and **ecclesiastical** garments. Sometimes it was used to record important events: the famous **medieval** Bayeaux **tapestry,** for example, records the story of the Norman Conquest of England in 1066.

Stitchery artists today explore their tools and materials to find their own unique ways of handling them.

The materials used in stitchery are simple and easily accessible: a variety of sewing needles with blunt and sharp points and eyes of varying widths; a pair of scissors; fabrics such as cotton, burlap, or felt; threads of various colors, textures, and weights; and a hoop or stretchers.

There are more than a hundred different stitches and variations. Simple diagrams of stitches appear in basic embroidery manuals. Stitches such as the **running chain, satin,** and **blanket** are the basis for many more elaborate stitches. Each stitch takes on a different look depending on the fabric used and the various textures and weights of the thread; also, the size of the stitch can create a different effect. The possibilities for embroidery are endless. According to Mariska Karasz, the famous stitchery craftsperson, anything which can be threaded through a needle can be used in stitchery.

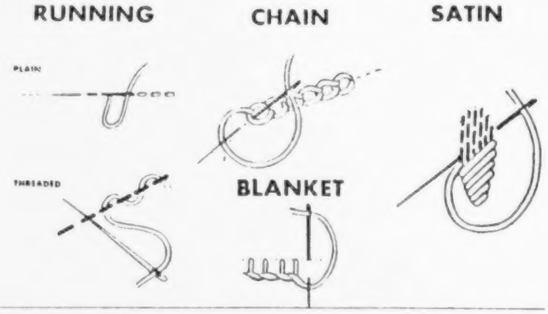
Stitchery panels can be created for the same communicative, expressive, and decorative functions as paintings. The elements and principles of design considered when making a painting should also be considered in stitchery.

A hoop or stretcher facilitates making stitches as they stretch and flatten the fabric.

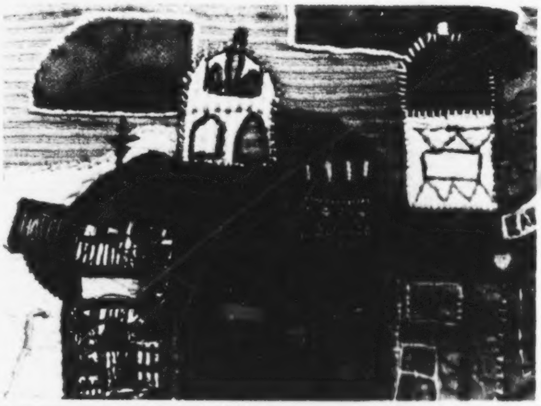
Stitchery as decoration is perfectly suited for clothing. It can help give a unique look to a mass-produced pair of dungarees, shirt, or jacket.

Performance Activities

Discuss the history of embroidery. Look at slides of examples of embroidery in clothing, wall panels, carpets, and bed coverings. Compare the styles, types of materials and stitches used, and subject matter.



Make a sampler of ten of the most common stitches: running chain, satin, blanket, **Romanian, French Knot, cross, split, outline,** and **couching** Use a variety of threads of various textures and weights. Explore each stitch by changing the size and direction of the stitch. Stretch the possibilities of each stitch to its ultimate form.



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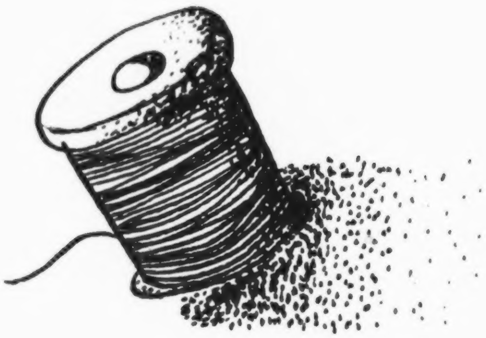
Prepare designs for a stitchery panel. Consider design subjects such as still life, landscape, abstract geometrics, and lettering. Decide which stitches to use in each part of the panel.

On paper plan the design and the color scheme.

Pick out types of fabric to be used for the background and a selection of threads to be used for the stitching. Prepare the fabric for stitching by putting in a hoop or stretching on stretchers.

Concepts



Performance Activities

Evaluate the finished panels for craftsmanship, appropriateness of stitches, general design, texture, and innovative use of stitches.

Draw your house or take a photo of it. Transfer the drawing onto the fabric and stitch the house using appropriate threads and colors.

Discuss ways of mounting the works.

Create stitchery as clothing **embellishment.** Design a patch on a pocket, or stitch a collar or tie. Create a small pennant on a belt or on a pocket.

Hang stitchery samplers alongside finished panels.

Identify the stitches used in the panels by finding them in the sampler.

Patchwork, Applique, and Quilting

Concepts

The history of craftsmanship with fabrics began in Europe. **Patchwork, applique,** and **quilting** are some forms of this craft.

The American colonists created patchwork out of the need to conserve fabric. Fantastic patterns and color schemes were invented to make use of the smallest fragments of fabric. Hundreds of traditional patterns and their variations have been handed down through the years. Each pattern was given a name, for example: **log cabin, bear's paw, Jacob's ladder,** and **bow tie.**

The materials needed for patchwork are thread, a sewing machine, and fabric. Predesigning a project on graph paper with colored markers or pens makes it easy to grid. Once a **scale** is determined the fabric is measured and cut to size. A cardboard **template** is used for each pattern piece. The assembling may be done by hand or sewing machine.

Applique is the technique of applying a fabric to the surface of another fabric. Predesigning is necessary. A **template** is traced around the fabric with additional fabric added all around for seam allowance. The fabric is then cut and sewn to the base fabric.

Quilting is the process of joining three layers: the top, the stuffing, and the backing. The quilting stitch is a running stitch around the existing pattern. A pattern can be created with the stitches themselves. Contrasting or matching thread may be used.

Performance Activities

Define the terms: patchwork, applique, and quilting.

Find examples of each in books, at home, or in magazines. View actual pieces of work. Examine the craftsmanship, the fabrics used, color schemes, patterns, and stitches. Discuss the differences and similarities between the works.

Make one sample each of the three basic techniques of patchwork, applique, and quilting. Make up your own design for each type and make a sample of a traditional pattern for each.

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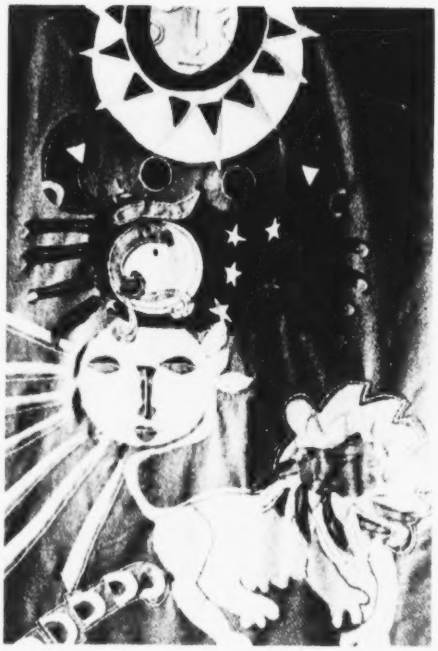
Discuss a group quilt project in which each student makes one square. Show slides of group quilts done for the New York City Bicentennial quilt exhibit; the squares combine patchwork, applique, and quilting. Arrive at a group theme; suggest themes such as food, toys, tropical fish, flowers, abstract pattern or traditional quilt patterns. Design a suitable pattern on paper.

Concepts



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Performance Activities

Assemble the equipment needed: a solid fabric for each students' backing fabric, a variety of fabrics for patching and applique, needle and thread, scissors, straight pins, and stuffing.

Cut and pin each pattern piece; sew it to the backing using blind or decorative stitches. After each square is complete lay out and arrange the squares. Place sashing between each square. Sew the quilt top together. Add new backing and stitch it to the front. Tack down the front and back every eight to ten inches.

Compare the class quilt with other pictorial quilts. Discuss various techniques used. Evaluate craftsmanship, color scheme, and overall design.

Pin samples of the different patterns to the bulletin board in the classroom, labeling the types of patterns. Group them to create an album quilt effect.

You may wish to find a permanent place in the school building for the finished group quilt: the school library, auditorium, or lobby. Or you may wish to donate the quilt to a hospital, or raffle it off for a school fund raiser.

Weaving

Concepts

Weaving is one of the oldest art forms in the world. Making cloth for clothing and weaving fibers for ornamental and utilitarian uses have rich histories that can be followed from early civilizations to the twentieth century. We can learn much about a culture through the kinds of materials and techniques it uses in creating its artifacts.

The weaver's vocabulary includes: the **loom** (the device on which to weave), the **warp** (vertical strings), the **weft** (horizontal filler and needles), **shuttles,** and **beaters.** There are various kinds of looms which vary from a simple **frame loom** to a complex **floor loom** with many **harnesses.**

Weaving materials may be as primitive as branches for a frame and reeds and grasses for weaving, or they may include a vast variety of natural and synthetic threads in many colors and textures.

The **plain weave** is the most basic weave construction. The warp must be kept taut and the weft goes under one string, then over one, repeatedly. This simple construction was used in Coptic and Peruvian textiles, European tapestries, and Navajo rugs. The spacing of the warp threads and the weights and textures of the yarns affect the resulting structure. Closely

Performance Activities

Look at various looms to see how they work; use pictures or visit a museum. Discuss the differences and similarities of the looms.

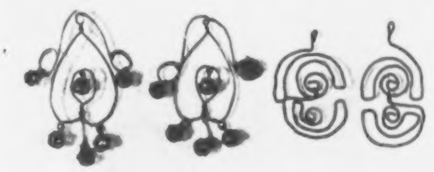
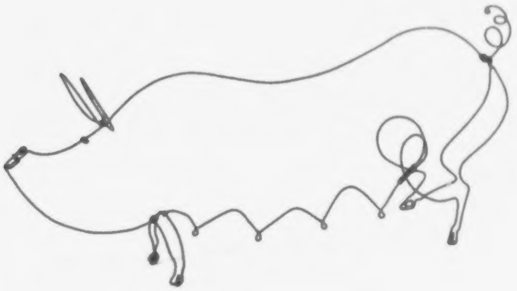
Look at weaving techniques from different cultures. Try to determine which looms were used to construct each piece.

Define vocabulary terms used in weaving.

Davis publications (courtesy of Doris Standerfer, artist; photo by David Donoho)

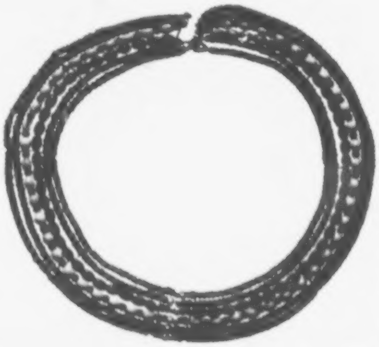
Concepts	**Performance Activities**
spaced warp threads will produce fabric predominated by the warp. Wide spacing will produce fabric predominated by the weft.	
There are several simple types of looms one can build. The **backstrap loom** is a simple weaving device that has been used for centuries. To make a backstrap loom one first aligns craft sticks which have holes drilled in the middle so that they are evenly spaced. These are sandwiched between flat sticks both at the top and bottom—like railroad ties. The warp is secured at both ends on wooden dowels and threaded through this frame. A cloth strap is attached to the bottom dowel which goes around the weaver's back. The weaver controls the tautness of the warp by moving forward and backward.	Construct a backstrap loom using craft sticks, wooden dowels, fabric, and yarn. Refer to a basic weaving book for instructions. Choose two contrasting colors to weave a belt. Use yarns of similar weight and texture. Before beginning to weave, make sure there is an even tension and balance on the loom. Once the belt is the desired length, consider ways of finishing it. Finish it with fringes, or by sewing down the edges, or by adding beads. Evaluate the finished belts for craftsmanship, color, texture, and ways of finishing.
To construct a frame loom one lashes straight branches to each other to form a square frame. Li Chen Chang	Construct a simple frame loom. Refer to a book for instructions. Prepare a design for a tapestry. The design may be representational or abstract; a landscape or a geometric design. Make the design the same size as the weaving space. Warp your loom. Place the design under the warp to use as a guide for weaving. Discuss and demonstrate the various techniques in forming threads in tapestry weaving; **split, dovetailing, interlocking,** and the **diagonal.** Discuss use of color and texture to be used. Begin weaving one color at a time. Evaluate finished tapestries. Compare original designs with finished pieces. Discuss any changes made and why they were made. Consider craftsmanship, creative use of techniques and overall design.
A cardboard loom is made by cutting evenly spaced notches into the top and bottom of stiff cardboard. To make a **circular loom** one cuts evenly spaced notches around the circumference of a circle made from thick cardboard or plywood. A hoop, bicycle tire rim, or barrel hoop can be used, leaving the frame as a permanent part of the weaving.	Refer to an instruction book to facilitate the construction of a cardboard loom and a circular loom. Experiment with various weights of yarns and variations in beating techniques. Try combs and forks as well as open weaves and dense weaves.
Handwoven fabrics are made in many developing countries throughout the world. It is an important industry contributing to the social and economic well being of many people.	Look at Okene cloth and Akwete cloth from Nigeria, and the bias-weave raffia bags made by women of the Gbunde or Loma tribes from Liberia. Discuss how these hand-woven fabrics contribute to the economies and life styles of these villages.

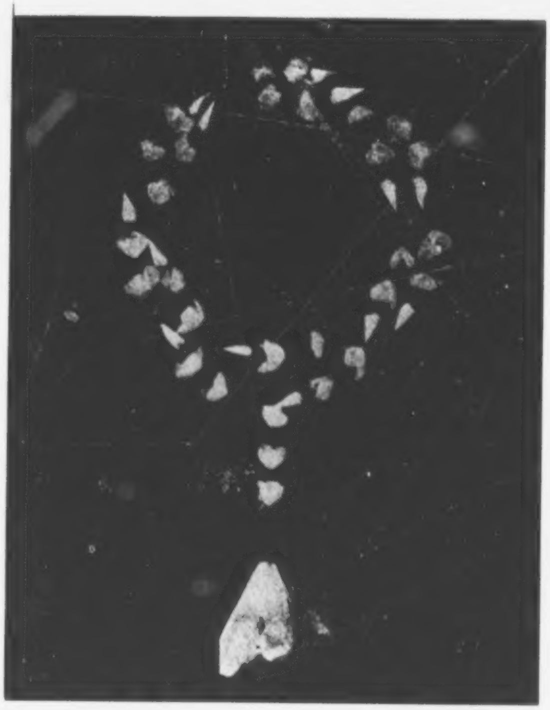
Wire Jewelry

Concepts	Performance Activities
Wire as a medium for artistic work has the characteristic of a three-dimensional line. It may be arranged on a surface or freely suspended in space. Wire is available in varying degrees of resistance, including soft, medium, and hard. Common materials for wire are silver, copper, brass, aluminum and steel. Experimenting with ways to work with wire, before considering it in the context of jewelry, helps to realize the full potential of the material. It can be bent, tied, twisted, hammered, and cut.	Experiment with a length of wire by twisting, bending, and hammering. Discuss the way wire changes with each process.  Van Nostrand Reinhold Co
Different cultures in history have used wire in jewelry. Invariably, the methods, techniques, and style of their jewelry reflect their values and attitudes.	Research the way wire has been used in different cultures. Compare and contrast past styles with present styles. Discuss how these styles mirror the values and attitudes of the cultures which produced them.
Wire has the same properties of line: rhythm, varying thickness, direction, and shape.  Davis Publications, Inc.	Study the work of Alexander Calder. Visit the Whitney Museum of American Art and evaluate Calder's "Circus" which is a permanent exhibit. Make sketches and notes of the different ways line and wire are used by the artist. Discuss how Calder's three-dimensional work compares with his drawings and illustrations. Take five lengths of wire, each three feet long, and try the following exercises: create an even rhythm; create an uneven rhythm; create a line that changes thickness; create geometric shapes that change size; and create circles within circles.
Wire may be formed into necklaces, chokers, bracelets, pendants, earrings, rings, and pins.	Choose one of the above exercises and create a piece of jewelry using that pattern. It may be a necklace, a choker, a bracelet, a pendant, earrings, a ring, or a pin. Use wires of varying **gauges** and color, for example, by mixing copper and brass. Keep in mind how the piece will look on the figure.
In making a piece of wire jewelry one should always keep in mind the free spirit of wire.	Make a piece of jewelry using two of the possibilities of shaping wire, for example, bending and twisting.
Nails, rivets, screws, and found objects may be used in conjunction with wire.	Make the wire into the shape of an object, such as a bicycle, animal or fruit. Make it flat or three-dimensional. Combine nails, rivets, screws, and found objects to form the piece.

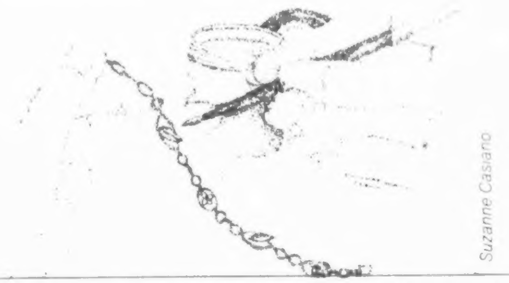
Concepts	Performance Activities
Once a desired form has been achieved it may be soldered.	If necessary, use solder to attach ends to each other and to attach pieces.
Originality, craftsmanship, and good design are criteria for judging wire jewelry.	Evaluate the work for originality, craftsmanship and design.
Satin provides a contrasting background for exhibiting wire jewelry. It helps to enhance the beauty of the pieces.	Exhibit jewelry on satin boards to give the pieces contrast.

Bead Making for Jewelry

Concepts	Performance Activities
The history of beads is almost as old as the human race. Plant seeds were probably used as the first beads. As early as 30,000 B.C. people were piercing shells, teeth, and bone, and stringing them into collars, necklaces, and other decorations.	View slides, filmstrips, and art books to observe the styles of prehistoric and ancient beads.
In ancient Egypt beadmaking was brought to perfection during the Twelfth Dynasty, from 1991 to 786 B.C. This is the period when the art of making **faience,** or glazed pottery beads, was at its height. Glass beads were made in Egypt as early as the fifth century B.C.	Visit the Ancient Egyptian collection in the Metropolitan Museum of Art, and observe the Twelfth Dynasty beads.
Beads have been associated with religions and superstitions throughout the ages. Buddhists, Christians, and Moslems all use beads for religious purposes. The word bead itself is derived from the English word "bede" meaning prayer. Many kinds of beads were thought to have special powers. For example, large cobalt-blue ceramic beads are thought by people in the Mid-East to bring good luck.	View Buddhist, Christian, Moslem, and other religious beads in art books, and discuss their meaning and significance.  Van Nostrand Reinhold Co
Beads have played an important role in world history when they were commonly used for barter among primitive societies. Primitive artists also value beads for use in masks and sculptures.	Use art books, slides, filmstrips, and television documentaries to view and discuss beads as barter in primitive societies. Also view and discuss African beaded masks from the Cameroons, the Bushongo in Central Congo, and from the Dan on the Ivory Coast.
Interest in beading as an artistic endeavor has undergone periodic revivals. The great beading craze that swept America in the 1960s was the result of new interest in the American Indian, whose exquisite beaded articles had long been neglected.	View photographs from books which recollect the 1960s. Note how the "hippie" generation is denoted by people wearing "love-beads." Discuss the meaning and significance of "love-beads."

Concepts	**Performance Activities**
Beads come in all sizes, shapes, and forms. They may be made of plastic, glass, crystal, wood, cork, metal, bone, shell, bamboo, clay, and many other materials.	Bring beaded articles from home. Discuss the variety of beads that exist. Discuss different beading techniques.
One can also make beads from paper, leather, pasta, seeds, buttons, and many other imaginative materials.  Van Nostrand Reinhold Co.	Learn the technique of making paper beads. Cut various kinds of paper, especially newsprint and magazine paper, into the following shapes: diamond, **isosceles triangle, right triangle,** and rectangle. Make each shape approximately two inches long and three-fourths of an inch wide. Roll each shape around a toothpick, paste the end down, and let it dry. Varnish or shellac the paper. When it is dry, pull out the toothpick and there will be beads in a variety of shapes and colors. Consider ways of stringing the beads. String with feathers or with round beads in between the paper beads. Needle and thread are the best way to thread the beads. Create cornstarch beads using 1 cup of cornstarch, 2 cups of baking soda, and 1¼ cups of cold water. Blend the cornstarch and baking soda. Add water and mix until smooth. Cook over medium heat, stirring constantly, until mixture is the consistency of mashed potatoes. Remove from the heat and cover with a damp cloth until cooled. Knead thoroughly. Add a few drops of food coloring if desired. Consider various shapes for the beads: round, flat, long, short. Shape into bead shapes and pierce with a toothpick. Allow the beads to dry for 24 to 48 hours. Seal them with shellac or clear nail polish.
Beads can be strung, woven, sewn, or included with macrame. With knowledge of these simple techniques and a creative imagination, one can make jewelry that is unique and beautiful. Van Nostrand Reinhold Co.	Once beads are ready for stringing, consider their colors, shapes, and sizes when arranging. Work with a variety of natural materials including shells, feathers, seeds, and beans. Use the proper techniques for making holes in these materials. Pierce seashells, nut shells, and stones with a drill. Pierce feathers with a pin. Pierce fresh fruit seeds with a sharp needle. Before piercing beans that have hard shells, soak them in hot water. String the natural necklace or jewelry piece with thread, smooth cord, or a strand of leather. Evaluate the beads for their diversity of color and shape, the ways they are strung, and their suitability as jewelry. Exhibit the jewelry on manikins, and on bodies which have been drawn on a bulletin board. Conduct a fund-raising sale and sell the jewelry.

Enameling for Jewelry

Concepts	Performance Activities
Enameling is a process that creates an enduring, lustrous, colored glaze on a metal base. Powdered glass or threads and lumps of glass make up the glaze. The heat of the kiln melts the glass at 1500 degrees and fuses it to the metal in a smooth, even coat. Earrings, bracelets, pendants, and other small articles of jewelry require only a small kiln.	Define enameling. Discuss the various enameling techniques and compare them to each other, discussing similarities and differences. Research in the library the history of enameling and how it varied in different cultures. Bring to class pictures of enameled works and actual pieces. Compare contemporary enamels with those from the past.
The major classifications of enamels are **limoges, cloisonne, champleve, plique-a-jour,** and **basse-taille.** Limoges is a surface technique in which the entire flat surface of the metal is covered without interruption. In cloisonne, narrow strips of metal bent into shape sit on the surface of the metal to form **dikes** to separate the powdered enamels. They add to the design of a piece by creating thin lines between colors. The powders are built up by repeated firings to reach the surface of the wire. Champleve is another technique used to fill recesses with enamel. The recesses, rather than being built up as in cloisonne, are chiseled, pounded, or etched into the surface of the metal to create design areas. Plique-a-jour is a process in which only the walls without backing hold the transparent enamel. This allows light to pass through the areas of colored glass. These enamels resemble stained glass windows. Basse-taille is a technique of cutaway or sculptured recesses.	Design a pendant to be enameled using the limoges technique. Consider using geometric shapes, flowers, and landscapes as design possibilities. Plan the design on paper. Consider the outside shape of the metal. Cut the metal to the desired shape. Consider the circle, oval, square, rectangle or curvilinear as outside shapes. Make stencils for each color to be sifted onto the metal. Clean the metal. Begin by sifting one color onto the surface while the rest of the surface is blocked out by the stencil. Continue this process with other colors until all the areas of the surface are covered. Carefully slip the piece onto a spatula and place in the kiln at 1500 degrees. Fire the piece until the powder becomes shiny.  Suzanne Casiano
In order to do enameling, certain equipment and supplies are needed. A kiln, metal (copper), several colors of 80 mesh enamel **flux,** steel wool, brushes, and a few other options such as a strainer, paper cups, spatula, and a drill. One can make pendants, earrings, trivets, panels, and a variety of other items with enameling.	Design a two-part module design where each module relates to the other and is suitable for earrings or cuff links. Evaluate the finished designs by comparing them with the original sketches. Study craftsmanship, color, and design elements.

Careers in Creative Crafts

A career in crafts requires a special type of person — one who has a singleminded dedication to the field. Craftspeople work constantly to hone their skills and achieve perfection in their crafts. Mastering a chosen specialty calls for diligence, patience, and talent, all of which must be rigorously applied. A good craftsperson must have a high level of creativity, visual sense, love of the chosen craft, and aptitude for it, and a desire and ability to work with one's hands.

The beginning years are the most difficult, as they must be spent learning technical excellence. It may take a great deal of time to become proficient. Some craftspeople may work many unpaid years before achieving sufficient finesse and unique style. Others might have to work a number of years just to pay off equipment and studio expenses before a profit is realized.

A craftsperson must be willing and able to face the typical pitfalls of the free-lance life style — the great expenditure of energy and effort for relatively little remuneration and even less job security.

Although a popular life-style, it's a hard one, where even skill, perseverance and luck do not always add up to commercial success. However, it is possible to make a modest living, and a few fortunate craftspeople do realize six-figure incomes.

Those who decide to work in crafts need a general art background, as well as specific instruction in their chosen field. If possible, an education should be structured to meet future needs. For example, if you have an interest in plastics, you should study chemistry, in addition to any relevant art or craft courses. Most colleges have curricula which at least touch upon some of the crafts areas, and art schools, of course, offer more intensive training. Summer workshops can also be good sources of information and experience.

Some towns have craft centers, where skills and ideas are exchanged, and local artisans congregate. Specialty stores also act as dispensing grounds for information, contacts, and small talk. YM/YWCA's and YM/YWHA's sometimes offer crafts programs. Bulletin boards and periodicals should also be consulted whenever possible.

Other ways to learn a craft are through home study and by observing masters at their trade. The American Crafts Council can help interested persons locate places for apprenticeship. This apprenticeship consists of working with a veteran craftsperson at a minimal wage or for no pay at all, to absorb the necessary skills and participate in the working of the craft as much as possible. Apprentices might be called upon to do production work. This involves making several copies of an original design, frequently for the purpose of filling wholesale orders. Apprenticeships average from six months to two years in duration and are available for most crafts specialties.

The craftsperson must also acquire practical business skills in order to deal effectively with the shipping, billing, and delivery of goods.

Although working in crafts is generally an independent, solitary profession, sometimes craftspeople unite and form a collective, or crafts commune. In a collective, resources are pooled and overhead costs are shared. Since the expense of maintaining working space and materials can be high, membership in a commune eases the financial burden. Contacts, mailing lists, and general information are also shared in a collective. Many craftspeople start in collectives, then withdraw to their own studios when financially possible.

There are multi-media collectives as well as ones where only one craft is represented. They are frequently set in "artist colonies" like Sugar Loaf, Woodstock, and Taos, where the natural environment and the level of professionalism of the other residents provide inspiration. Living and working in such a place means you have interested, potential customers. Of course, being in a collective with many other craftspersons also puts more pressure on you to excel or be unique.

There are other commercial avenues open for the craftsperson. One can sell outright to a crafts or department store (frequently on a wholesale basis) or one can sell via stores on a consignment basis. Crafts can even be marketed through galleries or museums.

Craft fairs, usually held in the spring or summer, are important sources of income for the artisan. Some set aside the winter months to fill the orders obtained at these events. To exhibit in certain of the major fairs, you must be a member of the American Crafts Council and your work has to be judged. Depending on the nature and volume of what you sell, you need a permit or license.

There are other ways to earn money in crafts. You can be commissioned by a client to complete a particular project. You can supplement your income by applying your crafts knowledge to teaching. A craftsperson might work part or full-time with a commercial concern like Steuben or Corning Glass or Boehm ceramics. Some successful craftspeople run their own crafts shops.

The following is a roster of some of the major crafts subdivisions, with pertinent comments about the fields and their commercial possibilities.

Ceramics: Working with clay is one of the most popular crafts, and accordingly, there are a number of pottery studios and collectives. It takes a few years to master the craft of pottery. As in many of the crafts lines, the functional items are in the greatest demand. Many workers in ceramics also try to make items that are easily repeatable, for wholesale purposes. Since competition in the field is high, a potter must be unique in design and technique to stand out from the crowd.

Macrame: Plant holders, jewelry, wearing apparel and accessories are some of the more marketable applications of this craft. Proficiency in macrame is the foundation for the advanced skill of fiber sculpture.

Batik: There are a few drawbacks to batik as a career. There are virtually no apprenticeships and very little production work in the field. Also the cost of maintaining an adequate studio space with plumbing and proper ventilation is a consideration. Only an estimated one-quarter of batik professionals are able to support themselves. Related training in textiles is a necessity for the batik craftsperson.

Tie Dye: The commercial outlook is similar to that of the batik craft.

Papier-Mache: Masks, sculptures, puppets and toys are a few items in which papier-mache is used. This medium lends itself more to decorative, rather than utilitarian purposes. Small objects can be produced such as picture frames, jewelry boxes, and sold at crafts fairs, in retail shops and crafts stores. Also, with a knowledge of sculpture, papier-mache artistry has a foothold in the theatre — stage props and costumes — and in in-store and window display.

Soft Sculpture: Soft sculpture is a new and rising craft form which utilizes plastics, fabrics and fiber as materials. The would-be soft sculptor should prepare for the craft by studying color, painting, design, textiles and stitching techniques and learning to combine these disciplines.

Patchwork, Applique, and Quilting: These crafts are conducive to group activities and are very popular at crafts fairs and in retail stores.

Needle Work and Stitchery: A craft which can be used for individualizing clothes, and for samplers and tapestries. Traditionally dominated by women, this craft is now attracting some male practitioners. Thousands of small studios and shops, all over the country, hire designers in needle work. Manufacturers also have jobs available for qualified candidates. More and more needle workers are selling out of their homes, or by mail order.

An art school background is necessary for most design jobs in this craft. Courses in composition, color, painting and layout are all helpful for the budding needle worker.

Weaving: Weaving is a good craft for a beginner. Apprenticeships are available and weaving skills can be learned from do-it-yourself books. Since a frame loom and yarn are all you need as a novice, material costs tend to be somewhat low.

Being an accomplished weaver requires at least a year of practice, a strong sense of color, design, and textiles. An ability and desire to work with yarn are essential characteristics of a serious weaver.

Most income from weaving, however, comes from the sale of utilitarian items like clothes. There is competition, but each weaver's unique style tempers it. Supplemental earnings can be made by working in a museum or crafts store.

Wire Jewelry: The popular craft of jewelry making is perhaps the most profitable one of all. Jewelry making is now well-represented in college curricula. Although apprenticeships are few, there are ample beginning opportunities for a jeweler in repair, design, and production work. Most jewelers concentrate on the so-called "bread and butter" items: small, easily repeated pieces that are the staple of their business. Generally, the more complex the piece, the more it costs to make and therefore is harder to sell since the price must be high. Jewelry making is a major craft for the business minded craftsperson.

Stained Glass: Another increasingly popular craft is that of stained glass making. Stained glass is traditionally used to adorn church windows, but also can be used in lampshades, secular window decoration, or as fine art. Assembly-line work is available in this field for mass-produced items.

Making stained glass is both costly and time-consuming, so despite its many devotees, it is difficult to sustain a career in the craft. Those who do are generally very well paid for their efforts. A fine arts background, experience in working with metal, solder and glass, and specific instruction in at least one of the methods of staining glass are essentials for anyone interested in this craft.

Wood Working: An interest and competence in wood working can lead to two major careers, but both wood crafts have pros and cons as potential careers from a commercial point of view. Cabinet makers are more apt to make a living than wood carvers, but it is more costly for a cabinet maker to set up a business and run a shop. Cabinet making requires working space and heavy equipment. Cabinet makers also need special training in operating their machinery. Wood carvers need less heavy equipment, but also are paid less, as they are considered to be more in the fine arts field than cabinet and furniture makers. There is serious competition in both specialties, so a cabinet maker must be an expert and a wood carver must excel as an artist to rise above the pack. Apprenticeships are scarce in both occupations, but are slightly more prevalent in the cabinet making trade. The functional aspect of furniture and cabinet making gives cabinet making an edge over wood carving as a career, but there are possible jobs available for both in furniture factories, wood restoration shops, museums and instrument making studios, to name a few.

Leather Crafting: Craftspeople interested in working with leather need instruction in buying, cutting and sewing, as well as lacing pieces of leather together. One must also gain experience in various forms of decorating and dying hides. Production work, apprenticeships and semi-skilled positions are available in the growing leather industry. Positions in leather working are concentrated, for the most part, in the Northeastern and Atlantic states.

For further training: Cooper Union, CUNY, Fashion Institute of Technology, Parsons School of Design, Pratt Institute, and SUNY.

For further information:

American Crafts Council
44 West 53rd Street
New York, New York 10019

American Institute of Graphic Arts (in most major cities)
1059 Third Avenue
New York, New York 10021

Art Directors Club
488 Madison Avenue
New York, New York 10022

Contemporary Crafts Market Place
R.R. Bowker
P.O. Box 1807
Ann Arbor, Michigan 48106

Craft Horizons, Craft Horizons of America, Crafts Council
44 West 53rd Street
New York, New York 10019

Crafts Annual
Publishing Center for Cultural Resources
27 West 53rd Street
New York, New York 10019

Embroiderer's Guild of America
6 East 45th Street
New York, New York 10017

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CHAPTER FOUR

roughs, layout
paste-up
Illustration
Logos
&
Advertising
package
design
CARTooning

COMMERCIAL ARTS

COMMERCIAL ARTS

G George Alexander-Greene

The commercial arts exert a tremendous visual force in our environment. They appear in a multitude of forms: **trademarks, logos,** greeting cards, containers, book and album covers, brochures, booklets, folders, catalogs, illustrations, cartoons, and more. Commercial art is also manifest in newspaper and magazine advertisements, television commercials, movie credits, billboards, signs, posters, point-of-sale displays, textiles, wallpapers, wrapping papers, and floor coverings. It is strikingly evident in public places such as streets, railroad stations, bus terminals, airports, and industrial interiors and exteriors.

Commercial art can be broken down into many areas of specialization. The specialist may be called a designer, illustrator, letterer, typographer, paste-up artist, display artist, sign painter, book designer, or any number of other titles designating an area of specialty. In addition to training in art, all of these designers and artists must have a thorough knowledge of typography, printing production and/or reproduction methods.

Roughs, Layout, Preparation, Paste-up

Concepts

All graphic design begins with a designer and a concept. The designer receives an assignment for a specific purpose such as an ad for a magazine, a box for a toy or game, a cover for a new album, or a greeting card.

The first phase is to set down many ideas on paper. These preliminary sketches are usually small and are sometimes called **thumbnail** sketches. The concept is of prime importance.

The designer thinks of alternative possibilities to convey the concept. For example, the organization of the design can be **symmetrical, asymmetrical,** planned on a **grid,** or have a **border** defining the edges. The movement or rhythm of the **layout** can be busy, graceful, or static. The placement of the shapes and lines in the space is highly significant. The colors used must assist in conveying the concept. Each change of position of the parts results in a change of the tone, style, and visual effect of the layout.

The designer begins to refine and zero in on one or two possible treatments. The ideas are further refined on a larger scale but are still in **rough** form. These roughs are the beginnings of a layout. The roughs go through several phases of refinement. The designer determines how the concept will be developed for illustration, typography, and placement of **copy.**

Performance Activities

Select an assignment for a graphic design doing the work of designer, illustrator, typographer, and paste-up artist: a magazine ad for a car, jewelry, or food; a cover for a book or record album; a travel poster; a greeting card for a specific occasion.

Produce an original concept and record ideas by making several thumbnail sketches with pencil, ink markers, or crayons. Try out several **compositions.** Try a symmetrical arrangement, an asymmetrical one, or a grid arrangement. Be aware of emphasis, rhythm, movement, and unity in the preparation of your rough. Select colors that help communicate the concept. Determine the mood, style, image, and approach best suited to the concept.

Richard Kane

When all the decisions are made, a **board** person (often the designer), using **T-squares, triangles,** and the necessary implements, completes the layout. Lines and shapes indicate the placement of the various components of the design.

The designer discusses the assignment with an art director and with illustrators or photographers, copywriters, and typographers, who then begin their part of the job.

When all the art work, photography, and lettering have been completed and scaled to the required sizes, the paste-up artist cements all the parts onto a board. The design is then **camera ready** for printing or reproduction.

Sometimes, when color is used, **color separations** are made for each color on **acetate** sheets. Each acetate sheet represents where each color will appear in the design of the layout

Refer to the rough. Work with a T-square, triangle, and a blue pencil on a medium-weight bristol board to establish the final layout.

Pencil in the **headline** or **slogan** indicating what words will be used (**overlays** may be used so that the lettering may still be shifted for further refinement of the idea).

Paint the illustrations, or take suitable photographs, or use pictures from magazines.

Create lettering by using **transfer-type**, cutting out appropriate typography from magazines or newspapers; or by hand with lettering pens.

Cut columns from magazines or newspapers, or simply draw a series of horizontal parallel lines to represent copy. Cut out all the various components to be used in the layout.

Using **rubber cement,** glue the various components to the layout board.

The final step is to appraise the **proofs** for accuracy and color correction before production takes place.

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The paste-up is now ready for **photo-offset reproduction**. Often, the layout remains separate and the photographs, copy, and artwork are sent along with the layout with instructions for the printer.

Visit an ad agency, printing firm, or television graphics department to see the graphic process first hand.

Package Design

Concepts

One of the most exciting fields in commercial art is package or container design. The design of a package has an important effect on the sales of a product. Studies made by large firms indicate that the words, colors, and shapes used in package design affect a prospective buyer more than what is in the package. Accordingly, sales promoters and advertising agencies have made use of their knowledge of the psychological effects of package design on the consumer.

It is difficult to believe that less than one hundred years ago, most products came to stores in barrels or crates. People bought flour, rice, coffee, and sugar in sacks. The variety and number of products available to the public was very limited. Today, because of technical advances, limitless numbers of products are available to the consumer. Food, clothing, appliances, electronic equipment, soaps, detergents, drugs, and cosmetics appear on the shelves of supermarkets and department stores packaged and designed to entice, invite, and excite the consumer.

Packages, boxes, and containers are three-dimensional. But the design is usually planned and worked out on a flat surface after the shape of the box has been determined.

Performance Activities

Collect an assortment of containers, packages, and boxes. Find as many varieties as possible from such products as food, appliances, clothing, tools, accessories, sports equipment, and cosmetic products. Find containers with unusual or novel shapes, in addition to typical rectangular or cylindrical forms.

Examine and analyze the designs in terms of the variety of shapes and sizes in relation to the products for which they were designed; in terms of the components of design such as lettering, illustrations, patterns, borders, copy, logos, and trademarks; in terms of the elements of design including color, textural effects, and the use of line; and in terms of the principles of design such as dominance, contrast, overall rhythm, unity, and harmony.

Determine the different effects created for different products. For example, list the colors that are used consistently for detergent soap boxes. Do the same for tissue, cereal, and perfume boxes.

Come to conclusions in terms of what designers keep in mind when they design a package.

Take apart several packages in order to see how a two-dimensional object may be folded to become a three-dimensional object.

Flatten them out to see the over-all shape.

The size and shape of a package must be determined before the design begins. The shape and size must be relevant to the product.

The designer must consider how the sides will be printed so that the package reads properly.

Making several small **mock-ups** helps one to envision the finished product. As with all designs, the designer begins developing the concept by making many small sketches to put down ideas. Because boxes are three-dimensional, the designer must consider how the design will appear from the front, the top, the sides, and even the bottom.

Richard Kane

The designer begins with shapes and lines, indicating where the components of the design will be. As the design is refined in terms of composition, movement, and balance, the ideas for lettering and illustration are incorporated into the over all concept.

The designer confers with the typographer or lettering specialist during the germination of the package design.

Style, type, and size of lettering are considered in terms of the final image. In the same manner, the illustration is determined.

As the designer finishes the layout, the illustrator and the typographer complete their parts of the job.

The final design is made ready for reproduction by printing technicians.

Notice how the design may be carried from one side to another.

Observe how some parts are printed up and some down so that the package, when put together, reads properly.

Select or invent a product to package. Think of an appropriate size and shape for the package.

Using the samples brought into class as examples, create several miniature packages of heavy paper or lightweight cardboard. Fold the paper but do not glue it together.

When satisfied with a particular shape, hold the mock-up in your hand and turn it to observe its design from all sides, top and bottom.

Re-open the package to make it flat. Trace the flattened shape of the package onto large paper several times.

Richard Kane

Use these tracings to begin sketching ideas for designs. Consider how the lettering, illustration, copy, logo, and trademark contribute to the design.

Begin by blocking out shapes and lines. Do not refine words or illustrations until the composition has been determined.

Consider the balance, rhythm, emphasis, and unity of the shapes and the lines. Consider the size and style of lettering that could be appropriate to your product.

Refer to books on typography that show many styles of alphabets. Draw the letters on tracing paper for ease in transferring to the actual work.

When all the components have been prepared separately, transfer everything to heavy white paper or thin bristol board.

Using poster, tempera, watercolor, or casein paints, carefully execute the package design. Colored inks may also be used.

Concepts	Performance Activities
Designers may prepare several mock-ups or comps to show the client or agency head so that he or she can select the design with special selling appeal. Many companies will select a number of potential designs for the same product. They produce a limited quantity of each design and set up test markets. The design which consumers select most frequently is the one that will be placed in mass production. Care is taken in choosing a package because the company who manufactures the product will be associated with that design often for the life of the product.	When finished, **score** the fold lines and construct into a three-dimensional package. Display the package designs. Have a class critique to determine how successful the designs are in terms of image, appeal to consumer, appropriateness to the product, quality of craftsmanship in the execution, and originality in concept and execution.

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EBERHARD FABER
DeSiGN
art markers

G. George Alexander-Greene

Richard Kane

Logos and Trademarks

Concepts	Performance Activities
Logos and trademarks are created for business firms to be used in their advertising, on stationery labels, and business cards.	Bring to class samples of logos and trademarks such as Bell Telephone, IBM, General Electric, U.S. Steel, Mobil Oil, Burlington Mills, CBS Television, and others that have strong impact. Look in magazines, on packages, business cards, business stationery, and newspapers. Mount them on cards or paper to use as a reference guide.
Logos and trademarks are a form of shorthand associated with the specific firms. They help the public identify a product or company and the tone with which the firm wishes to be identified. The styles of logos and trademarks have evolved over the years from very intricate embellished designs with many swirls and flourishes to very clean, minimal contemporary design. The style and tone that the logo or trademark establishes is very important to the success of the design.	Examine the samples in terms of style or approach (traditional, modern, avant garde), tone (formal, casual, conservative, flamboyant), and effect (forceful, quiet, dramatic, low key). Determine the techniques the artist has used to synthesize the design into a unique one-of-a-kind image. Refer to typography resource books that have alphabets printed in a variety of styles. Look through the books and become familiar with the multitude of lettering styles that are used.
Lettering is the main component of a logo, while a symbol or pictograph is the main component of a trademark.	Compare lettering styles in various logos and trademarks. See how the artist has distorted, exaggerated, or minimalized established styles.

Concepts

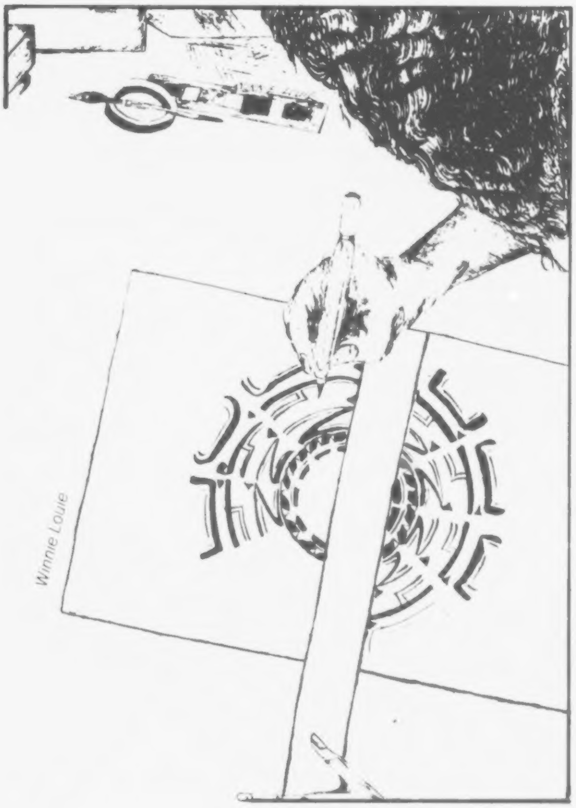
The graphic designer creates a logo by distorting, exaggerating, condensing, overlapping, contrasting, or abstracting letters into an interesting and original image.

Designers begin all work with series of sketches to get their ideas down on paper. They may also work directly with cut-out letter shapes.

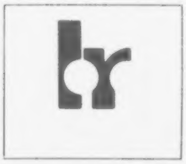
A series of refinements of the best designs are made. The final image is transferred by various methods to an illustration board to be painted or inked.

A designer often makes several roughs to show the client the design that best conveys the tone, style, and effect with which the client wishes to be associated.

The new logo or trademark becomes a visual symbol of the company's image. Logos and trademarks make a significant visual impact on our lives.



Winnie Louie



Performance Activities

Invent a name for a business firm or company. Use the letters of the firm name to design a logo or trademark. Include an appropriate illustration or symbol if needed.

Begin the design by making sketches in pencil or marker, or cutting shapes directly out of colored paper.

Refine the best design on a larger scale. Refer to typography books to get ideas for types or styles of letters to use.

Transfer the finished design onto illustration or bristol board.

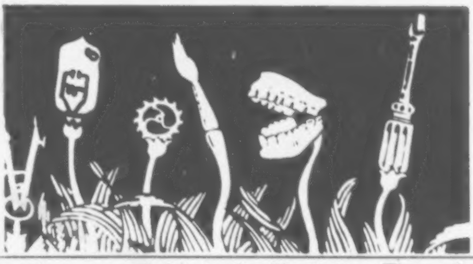
Complete the design with paint, ink, marker, colored paper, or combined media. Use a board large enough so that a border may be made to frame the design.

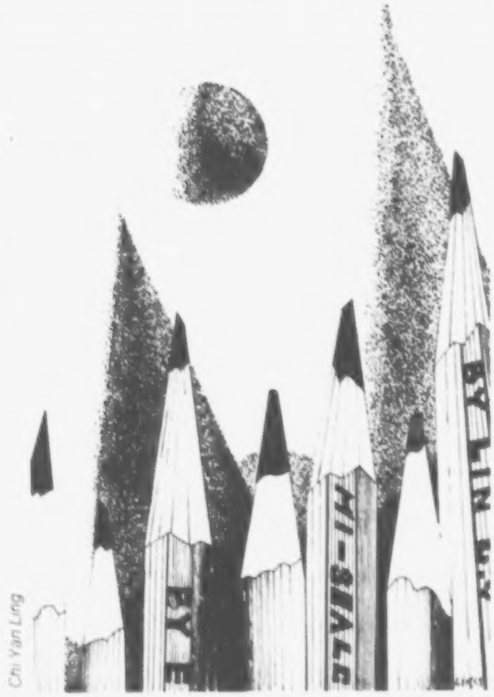
Carefully letter the name of the firm under the design in half-inch letters.

Conduct a class critique. Arrange for a display of the work in the school or community.

Richard Kane

Illustration

Concepts	Performance Activities
Illustration is the use of painting, drawing, printmaking, and photography to describe, clarify, or enhance an idea in visual terms. Illustrations are used in advertisements, books, magazines, packages, containers, service manuals, posters, presentation boards, and instructional brochures. Illustrators must develop skills and techniques in the use of their media and possess the ability to interpret ideas graphically. They must be aware of a variety of styles and trends. They must be able to apply their own approach to the specific needs of the assignment.	Collect illustrations from magazines, books, record albums, posters, and newspapers. Analyze and discuss: the purpose of the illustration; the style (realistic, **stylized,** abstract); the technique (painting, drawing, photograph, or combination); the effect (dramatic, explanatory, humorous, clever, provocative); the personal style of the illustrator (lyrical, forceful, detailed).
There is as much variety in illustration styles as there is in other twentieth-century art forms. Illustrators use different approaches to their assignments. Some embellish, others abstract, some work realistically, others stylistically or decoratively. There is an infinite variety of personal expression and interpretation.  G. George Alexander-Greene	Research the development of illustration in this century and write a short report on your findings. Find a book or article about a well known illustrator of the present or past, such as Norman Rockwell, Grant Wood, Aubrey Beardsley. Use the reference materials for a bulletin board display on the subject of illustration. Include and label several examples of different types and styles. Include some historical background about the development of illustration and some biographical information about well known illustrators.
Many materials are available to the illustrator. The only limitation is set by the method used for reproducing or printing the work. With today's advances in printing and photographic technology, almost anything is possible. Oils, watercolors, pastels, charcoal, ink markers, crayons, cut papers, collage, and mixed media are suitable methods for illustration. Illustration requires highly developed skills in drawing and painting as well as skill in perspective drawing. A general knowledge of art history is also most helpful in preparing the illustrator to do the job. An understanding of how to gather and organize information is an integral part of illustration. A collection of prints, photos, and pictures of all kinds is a necessary resource for the illustrator. To be successful, an illustrator must understand how the illustration will be used, where it will appear, who will be viewing it, and how it will be reproduced.	Become familiar with materials for illustration such as pencil, charcoal, pen and ink, ink marker, and watercolors. Use objects such as fruit, vegetables, plants, flowers, tools, shoes, and boots or people, animals, birds, or insects for the subject of your illustration. Find pictures of the objects in books, magazines, and newspapers; take photographs, or work from the real object. Use the material selected and the resource pictures to illustrate the object on paper not less than twelve by fifteen inches in size. Render the illustration as realistically and precisely as possible, using principles of perspective for your first drawing. Then, interpret the object in a stylistic or decorative manner. Finally, draw the object in an exaggerated, distorted, or abstract manner. Look at the art works of the Cubists, the Futurists, and Fauvists while planning these illustrations.



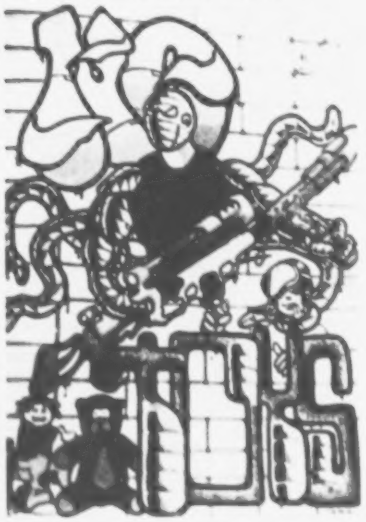
Chi Yan Ling

Performance Activities

As you work, explore the many possibilities of your materials, trying different effects and techniques.

Compare and evaluate the three illustrations. Decide where each could be most effectively used.

Display all the illustrations.



G. George Alexander-Greene

Newspaper Illustration

Concepts

There are many specific types of illustrations used for different purposes. Newspaper illustration is one such specific type.

The newspaper illustrator is called upon to illustrate such things as furniture, appliances, automobiles, and other manufactured products.

Newspaper illustrations generally appear in black and white. Therefore, the illustration must be planned with this in mind. In addition, the techniques used are somewhat limited to pen and ink and watercolor washes.

Such techniques as **dotting, crosshatching,** and **stippling** are useful to create light and dark, texture, and pattern. Also, due to the poor quality of newspaper reproduction, simplified line drawing usually works best. However, this style of drawing may not always be suitable for the subject matter.

Developing skill in rendering the textural appearance of fabric, wood, glass, and metal is essential.

Performance Activities

Cut out several illustrations from a newspaper. Analyze and discuss them in terms of: purpose; style or approach; and effect.

Choose an item to illustrate: clothing, furniture, automobiles, or appliances.

Collect prints, photos, and pictures which accurately present the object.

Select the approach you will use (realistic, abstract, or stylized).

Consider the various techniques which may be used to create dark and light areas using pencil, ink markers, pen and ink, or black watercolor. Refer to books on drawing techniques.

Develop a rendering on paper not less than twelve inches by fifteen inches which is suitable for newspaper illustration. Keep in mind the purpose of the illustration and the effects you want.

Participate in a class critique of all the finished work. Determine if the illustrations are successful in terms of purpose and technical considerations, and are artfully executed.

Book or Story Illustration

Concepts

A book or story illustration enhances the written word by helping the reader to visualize, interpret, and enjoy the story.

The approach, the technique employed, the effect created by the artist are significant.

Illustrations are used to set a mood, indicate a period of time, identify characters and place, and create a tone for the story. Also, the illustration for a story in a magazine functions as an advertisement. It invites and entices the reader to read the story or article.

The illustration can evoke fear, tenderness, drama, excitement, and other emotional reactions from the reader.

Research is necessary, which often includes discussions with the author and editor to develop the proper visual interpretation of the story.

Some stories or books are illustrated with many small drawings. Some books have full page illustrations.

Fictional works can be mysterious, romantic, and adventurous. Books can also be historical, instructional, and technical.

The interpretation which the illustrator presents must intensify and enhance the written word.

Performance Activities

Choose a short story, or write one of your own to illustrate.

Gather the necessary resource and reference materials.

Determine what the tone or mood should be, what historical information is necessary, and the style or approach which would work best (dramatic, romantic, mysterious, or humorous).

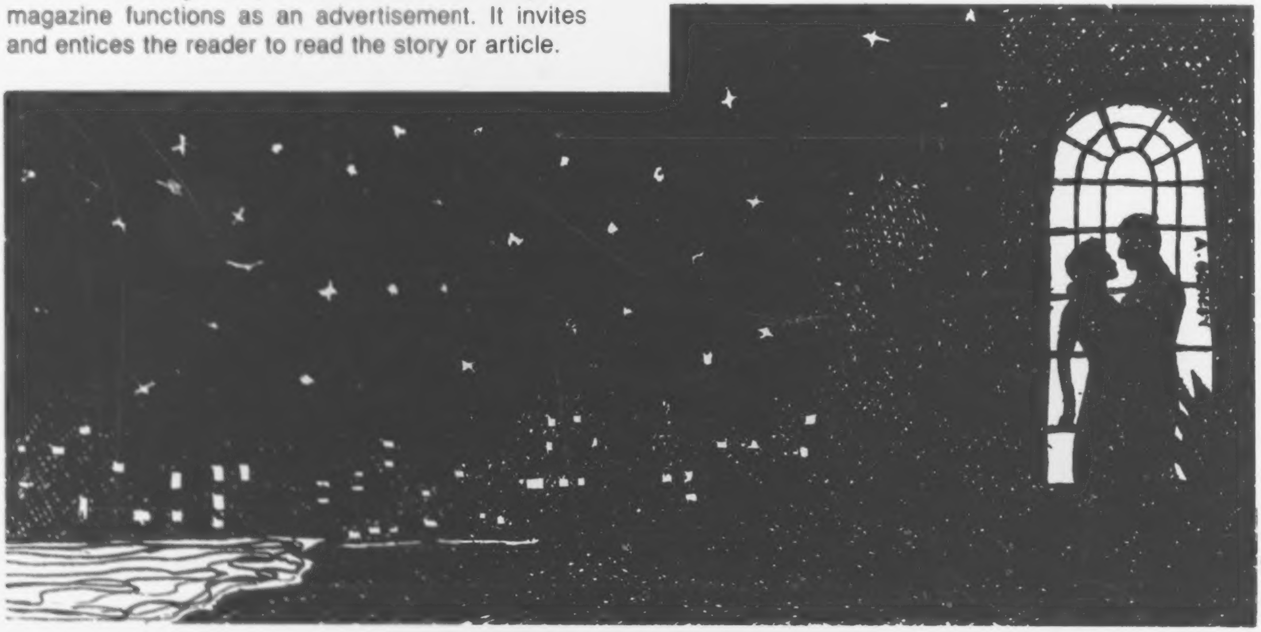
Select highlights of the story to illustrate. Make several preliminary sketches.

Make the final rendering on paper not less than twelve inches by fifteen inches.

From among crayons, cray-pas, pen and ink, watercolors, markers, pastels, or tempera paints, choose a medium or combination of materials which would be best suited to executing the illustration.

Prepare a synopsis of the story to accompany the finished illustrations.

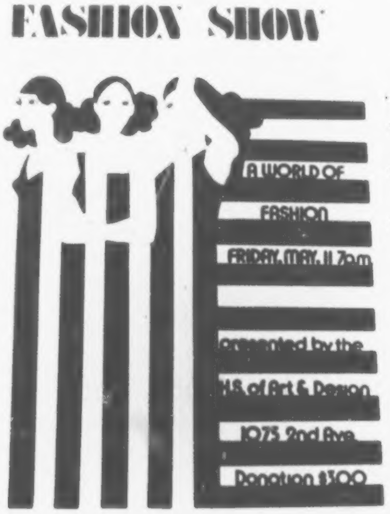
Present your work for class critique. Display the work in the classroom or school.



Angela Bracey

Advertising, Billboard, and Poster Illustration

Concepts	Performance Activities
In the world of advertising and selling, illustration is an integral and necessary aspect of the designer's work. Advertisements appearing in magazines, posters, and packaging usually represent people using and enjoying the product, with additional copy as part of the ad. The images and lettering work together for conceptual impact. Photography is often used for this kind of illustration, but painting and drawing are also widely used. Photography is more believable in a consumer's eye and is the usual medium chosen. Illustration allows for fantasy, and composites of locations and times. Illustration can also be more selective than the camera in pointing out specific details or selling points.	Collect some display ads from magazines, photos of billboards, and posters. Analyze the ads to see how illustrations are used. Note the diversity of styles, effects, and materials used in the composition of advertisements. Note the use of photography, painting, and drawing. Determine if the medium used was the most effective for that particular concept and product. Consider how the advertisements would look if they consisted solely of words. Look at examples of advertising from the nineteenth century and early twentieth century in order to compare the effects. Select a subject to illustrate for an ad, billboard, or poster—for example: travel, concerts, theater, movies, politics, fashion, transportation, or education.
As in all illustration, the artist must have highly developed skills in drawing and painting, as well as an educated graphic design sense. Package design and product advertising focus on selling the product. Signs and poster illustrations must be direct, easily perceived and understood, and must convey powerful ideas quickly. The art director, copywriter, and designer usually determine the concept and give the assignment to the illustrator. The illustration is usually rendered larger than *but* in the same proportions as the size of the finished reproduction. Technical photographic equipment reduces it to fit the advertisement.	Plan an illustration for an ad, poster, or billboard that would help sell the product. You may include people, places, animals, and other related objects, or you may wish to emphasize the graphic design quality by reducing the illustration to its stylized elements. Make sketches and gather resource material for the illustration. Using a medium that is familiar, render the illustration on paper not less than twelve inches by fifteen inches. Participate in a class critique of finished work to analyze the success of the illustration.



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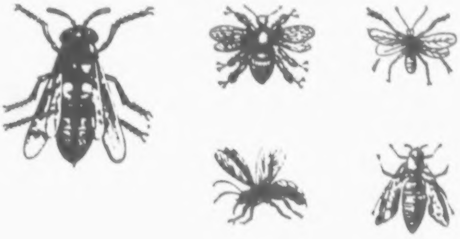
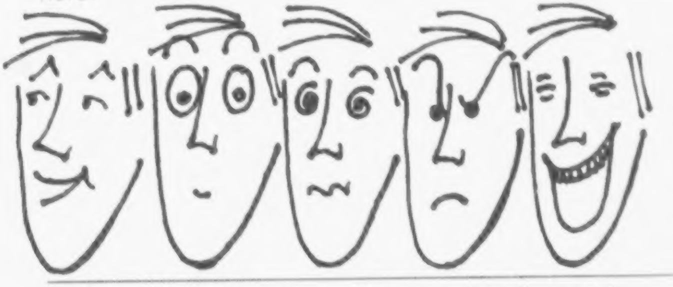
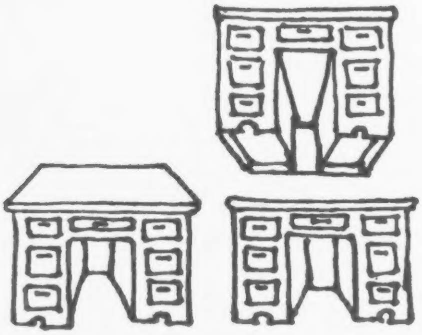
Medical/Technical/Scientific Illustration

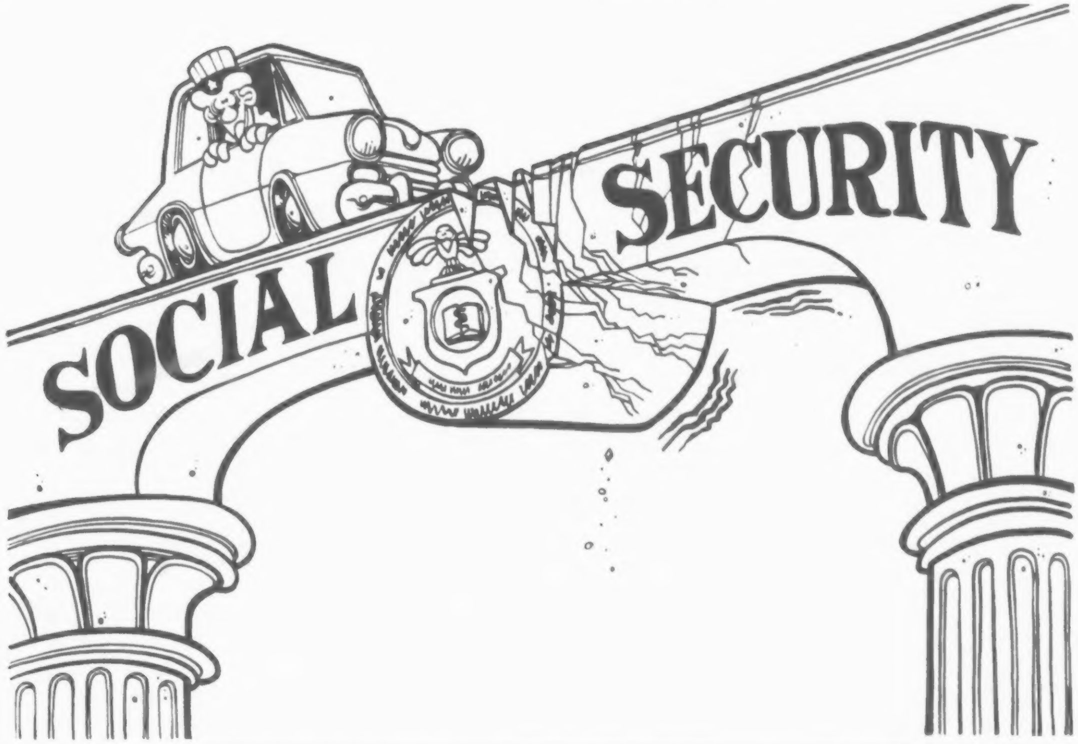
Concepts	Performance Activities
Artwork that is used to clarify, explain, and illustrate scientific and technical information requires a well trained and expertly skilled artist. Such an illustrator usually takes courses beyond his or her fine arts training to develop skills in this specialized area. Perfection, accuracy, and knowledge of the subject matter is necessary for the scientific/technical illustrator. Therefore, much practice in drawing is the best way to prepare for this career. A good drawing pad, an assortment of drawing pencils, and a kneaded eraser are the materials with which to begin.	Look at books, encyclopedias, charts, and periodicals that have technical or scientific illustrations. Examine the examples in terms of the technical skills and styles involved. Choose an object to illustrate with precision, accuracy, and clarity. For example, select a pencil sharpener, a flower, a leaf, a bird, an insect, a slice of fruit, a camera, a transistor radio, a wrist watch, or a set of keys. Obtain a twelve-inch by fifteen-inch drawing pad and, with a hard pencil, slowly and carefully draw from photographs or from observation. Pay great attention to detail. Continue making illustrations of this or other objects. Try different views of the objects.
Working with pen and ink, as well as crow-quill points, allows for precise drawing of details. Watercolor, because of its transparent quality, is also an excellent medium for technical and scientific illustration. 	Notice how drawing skills improve. Arrange for frequent critical evaluations of the drawings. As drawing skills develop, begin to work in pen and ink. Determine in which of the drawings the use of color would be most helpful. Experiment with a variety of color mediums in reproducing the chosen drawing. Refine the drawing in terms of line, detail, texture, and tone during the second draft. Hang up the black and white and color drawings. Evaluate and discuss the effectiveness and clarity of each student's work.

Cartooning

Concepts	Performance Activities
Cartooning is a **draftsman's** form of shorthand. Representations of the figure and its environment are simplified. Cartoon figures must show movement, exaggerated if necessary. The materials necessary are a #2 pencil, white paper, a good eraser, a fine line marker, and a twelve-inch ruler.	Draw simple geometric or **amorphic** shapes and simple fruits or vegetables. Draw arms and legs on the shapes to show little characters in different positions. Discuss various situations in which people might find themselves: walking the dog, jumping with a parachute, or swimming away from a shark. Draw the little character in these positions

Concepts	Performance Activities
An integral part of all cartoon forms is the caption. The caption must be easily read. It appears as one or two lines under the editorial or gag cartoon, and within a bubble in the comic strip or comic book. The lettering is usually vertical or sans-serif, except for action words such as ZAP, POW, or CRASH.	Bring in examples of cartoon lettering. Practice lettering all the letters in the alphabet in capitals. Combine letters of the alphabet to form words. List **cliche** phrases that are popular in cartoons such as: Look up in the sky! It's a bird, it's a plane; Don't stare, it might go away; I'm coping, one day at a time. Practice lettering them freehand.
Cartoon characters show their feelings with expressions. The expressions must be easily interpreted by the viewer. The viewer is sympathetic because the character looks hurt or ashamed or sad, and unsympathetic when the character is brutal or violent or bullying. The shape of the face also determines how the viewer feels about the character. Thus, a heart-shaped face is a lovely girl; a round, wide-eyed face is an innocent child; a square shaped face is seen as a hero. 	Collect examples of cartoon faces. Discuss the many expressions that people can show: anger, sadness, tears, happiness, frustration, humiliation, horror, shame. Draw the eyebrows, forehead, eyes, nose, mouth, and chin as examples of different emotions. Draw the general stereotypes of face shapes. Draw different combinations of face shapes, for example: square jaw, straight forehead, round forehead. Combine the faces with different combinations of features to show emotions. Label each one for further use. Draw hair, hats and other head gear to establish a finished character. Draw a finished product.
Cartoon characters and situations usually reflect society: its lifestyles and its dreams. For example, the *Wonder Woman* of the 1940s fought America's enemies, the Axis powers. Forty years later she is seen fighting aliens unknowingly brought back to earth by space probes. *B.C.*, a current cartoon strip, uses wit and sarcasm to reveal today's foibles. Increasingly, scientific and industrial technology has opened wide vistas for cartoonists, animators, and illustrators. The space age has encouraged science fiction and fantasy, and this has been reflected in cartoons. The cartoonist's characters must reflect current society; they must appear three-dimensional if they are to arouse the viewer's credibility.	Collect cartoons of people types and characters with human characteristics. Discuss the drawing techniques that enable a cartoonist to make a shape look three-dimensional, such as **perspective,** shading, crosshatch, stippling. List simple shapes that can quickly become three-dimensional, such as cube, sphere, cylinder. Draw these shapes applying the appropriate drawing techniques. Observe that the shapes can be combined to form figures. Describe the character that these shapes form, for example: a robot, a nuts and bolts character, a machine man. Draw the machine-like characters as a family unit, a working unit, or a team, with appropriate backgrounds, appliances, and interiors.
Cartoonists use simple backgrounds to reinforce the identity of the character. Hank Ketcham's *Dennis the Menace* usually appears in an interior household setting, Snoopy near his doghouse, the inhabitants of *B.C.* near a rock or cave.	Collect cartoons that show backgrounds and interior or exterior settings. Discuss the basic elements of size and proportion. Stress the **economy of line.**

Concepts	Performance Activities
	Draw the horizon lines with a vanishing point. Use **one point perspective** to show a simple geometric object at eye level, above eye level, and below eye level. Draw a simple piece of furniture, a desk, a bed, or an armchair from three different levels. Create simple backgrounds for various situations, such as the seashore, space, the city streets.
Gag cartoonists use many devices to express funny situations. One way is to think of a funny caption and then draw the cartoon to complement it.	Think of funny one-line captions: "What makes you think it was me?"; "It always happens to him when the sun goes down;" "I don't know, it grew in the refrigerator." Draw examples of cartoon situations that fit the caption. Draw a simple frame around the drawing.
Cartoonists create funny drawings from daily occurrences. Cartoonists, and artists in general, tend to be most comfortable drawing people, objects, and scenery with which they are familiar. The same concept applies to humor. Funny things happen to people every day. Even if a cartoonist draws an exotic background with bizarre people, chances are that the situations are drawn from daily life. Charles Addams' *The Addams Family* is an example.	Discuss everyday routines that produce funny situations such as: "Going to School," "The Breakfast Table," "The Dinner Table," "The Family Pet," "At the Supermarket." Draw a gag cartoon with suitable background or caption using two characters in a familiar or funny situation.
The comic strip is usually a three or four frame cartoon that either relates or resolves a complete situation, or continues to tell a story, day after day. The story that is completed in four frames has a beginning, a middle, and an end. A comic strip must use an **economy of words** and tell the story simply. 	Collect comic strips that depict complete stories. List the kinds of situations that lend themselves to comic strips: action, conflict, heroism, humor, crisis. List types of characters that can appear in a comic strip: people, robots, heroes, athletes. Learn by sketching that simple characters may also be used in a comic strip as long as there is action; thus vegetable heroes such as Tomato Man or Super Pear become possible. Draw preliminary sketches for the comic strip. Include the words and place a bubble around the words. Discuss the techniques of making characters appear to be talking to each other. Include as much action as possible. Exchange with another class member to see if the story makes visual and reading sense, and if size relationships and proportions are correct. Draw a four-frame comic strip complete with characters, words within balloons, backgrounds, and frames.



The cartoon began as a **caricature.** Cartoonists show their admiration or dislike of famous people by exaggerating or minimizing their character traits and physical features. However, Al Hirschfeld's caricatures of theater people, in *The New York Times,* show a love of design and pattern without editorializing.

Collect photographs of famous people.

Examine them closely and discuss the features that are most familiar to the public. Discuss which features lend themselves most easily to caricature.

Draw a caricature of a famous person from a photograph. Draw it several times, using fewer and fewer lines until it can be recognized with a minimum of lines.

The editorial cartoon has been used to demolish corrupt government officials like "Boss Tweed," whom Thomas Nast took on in the 1870s. Editorial cartoons comment on and are critical of the handling of problems, whether on the city, national, or international level. Caricature, knowledge of the facts, appropriate backgrounds, and a clever caption are the ingredients of a good editorial cartoon.

Collect photographs of famous people involved in decision-making.

Discuss issues that affect students today.

Discuss the ingredients necessary for a political or editorial cartoon.

Review the basic cartooning skills of lettering, movement, and action of figures, size, proportions.

Sketch an editorial cartoon.

Evaluate the cartoons using the following criteria: ability to be understood, quality of drawing, effectiveness of approach, compatibility between the drawing and the message.

Redraw the cartoon. Finalize decisions made during evaluation and refine the visual effectiveness of your cartoon.

Discuss the results with fellow classmates.

Careers in Commercial Arts

Commercial artists ply their trade in all segments of the business world. Everything we see around us in this sales-oriented society is touched by commercial art skills. Book and record covers, catalogs and brochures, television commercials and print advertisements, illustration in its various forms, product packages, art direction and even medical journals are the domain of commercial artists. Therefore, it is easy to see why more people with art backgrounds are employed in the commercial arts than in any other category.

Every fine arts ability has a potential commercial application.

Art Directorship

An art director is usually an **advertising specialist** who is responsible for all the visual elements of commercial artwork. With the help of designers and copywriters, an advertising art director helps to conceive ad campaigns, concepts, and promotions. He or she assumes the decision-making and ultimate say-so for the visual aspects of television or print commercials. Directors select the photographer or illustrator who can best express the commercial message intended. They follow a project through from concept to full implementation, to ensure consistency throughout. Although salaries in this field vary, advertising is usually a very lucrative area for the commercial artist specializing in art supervision.

Another type of art director is the **editorial specialist**, who may work in book or magazine publishing supervising the artwork and design of publications. Editorial art direction requires a knowledge of type, captions and the attractive look of a printed page. While advertising is more lucrative than publishing in general, there are emerging some small, special-interest periodicals that can provide solid job opportunities. Experience as an editorial art director can be gained in high school or college by working on yearbook or newspaper staffs.

A competent art director, no matter what the specialty, must be on top of all areas of the visual arts. Flexibility, versatility and an ability to adapt to specific commercial assignments are essential. Therefore, an art director's background should include in-school training in all media arts — graphic design, advertising, three-dimensional design, typography, and illustration.

Not only must art directors learn to look for art work from diverse sources, but they must have some business awareness and knowledge of the production processes in print and video. Organizational skills and administrative capability are helpful. The art director must also be able to unite the oral, written and visual into a creative, meaningful, and cohesive statement.

Neophytes in commercial arts frequently enter the field as assistants to established art directors. Some begin as assistants and then are promoted to art directors. Others move up in advertising and abandon the art world. Although art directors abound, it is a competitive and time-consuming occupation, leaving little time for personal artistic pursuits.

Illustration

Illustration takes many forms, from highly creative and individualized to meticulous and exact, and offers jobs in numerous specialties. It is a fiercely competitive field, leaving those who are mediocre or lacking in dedication by the wayside.

Illustrators generally work on a **free-lance basis**, and are paid by the job. Some engage representatives or agents who may charge up to one-quarter of the artist's fee. There are also many large companies and organizations with sizable art departments that may hire illustrators on a **staff basis**. These include printing and publishing companies, art and design studios, and television stations as well as movie outfits. The United States Government as well as city and state agencies provide thousands of illustration positions. Generally speaking, the health of illustration as a commercial field tends to fluctuate with the highs and lows of the publishing business.

As a **book illustrator**, one works with an art director or with an author, using illustrative material of all sorts to enhance the written word. Children's books may give an artist the chance to act both as author and illustrator, but regular employment in this area is competitive and uncertain.

Although illustrating books is a popular endeavor, it can be more financially rewarding to work on a number of smaller art assignments than on a single book. As in editorial art design, the traditionally low pay scale in publishing can be discouraging.

Anyone wishing to become a professional illustrator needs basic art, drawing, and painting aptitude. Illustrators should be familiar with lettering, layout, proportion, perspective, and art history, as well as the technical processes by which the work will be reproduced. An illustrator must translate ideas into pictures under pressure of deadlines and must use his or her creativity to serve the needs of the client.

Here are other common fields of illustration specialty:

Cartooning: Creating comic strips and drawing cartoons are two classic avenues for carving out a career in the commercial arts. Cartoonists and comic strip artists need a strong visual sense and the ability to show movement or sequential action. Their comic characters must have facial expressions which are easily recognizable and communicate clearly. Cartoonists, especially in the editorial field, must be aware of the subtleties of social change as their art frequently reflects the world around them. They should be able to work with captions or dialogue. A general art background is a necessity for a cartoonist or comic strip illustrator, as well as competence in the techniques of cross-hatching, stippling, and shading.

Technical Illustration: For the illustrator who can offer precision of craft and adept knowledge of a specialized subject area, the fields of medical, scientific or technical art can be exciting and challenging. Intensive practice in drawing, as well as proficiency in the use of pen and ink and watercolors, are prerequisites.

A graduate degree is also a prerequisite to pursue a career in medical illustration. Schools offering these specialized programs include: The Medical College of Georgia; The University of Illinois; The Johns Hopkins School of Medicine; The University of Michigan Medical Center; Ohio State University; The University of Texas Health Science Center; and the University of California.

On the undergraduate level one should major in either art or science and minor in the other. Necessary courses include biology, general chemistry, comparative anatomy, and embryology.

Billboard and Poster Illustration: An artist with a flair for the bold, dramatic and colorful may find expression as a billboard or poster artist. Posters and billboards are powerful advertising tools, and their design must be direct and to the point.

Graphic Design

Three other basic career choices in commercial arts are graphic designer, product or package designer, and paste-up artist. In fact, many commercial artists start by doing paste-up work.

Paste-up artists prepare mechanicals of material that is to be printed. They need good hand-eye coordination, neatness and color sense. Since they are also responsible for the way words look on a page, anyone exploring this field also must have good language skills. This job may lead to future employment as a commercial artist or designer.

Graphic designers work with clients to determine their needs and to translate those demands into an effective, artistic reality. Graphic designers use a variety of visual media to communicate ideas and images. Photographs, textual material, type faces, printing processes, inks and paints are but some of the media at the disposal of a graphic designer. Positions in this field are generally held on a staff basis, although, particularly in the education area, some free-lance jobs exist. Related opportunities in design are in the environmental and exhibition specialties. Many large companies have full departments for exhibits and displays. Environmental design overlaps with interior design. The work of graphic artists adorn parks, kiosks, and other public places.

Package designers frequently start as layout artists or assistant designers. To sharpen their skills, package designers analyze package components to better understand the relationship between the aesthetics and function of packaging. Package designers must be good drafting technicians and need color and drawing talents as well. Other attributes are an ability to pace oneself, to work under deadline pressure, and to carry out ideas into three-dimensional realities.

For further training:

Art Students League, Cooper Union, CUNY, Fashion Institute of Technology, New York Studio School of Drawing, Painting, Sculpture, Parsons School of Design, Pratt Institute, and SUNY.

For further information:

Art Directors Club, 488 Madison Avenue, New York, N.Y. 10022

American Institute of Graphic Arts, 1059 Third Avenue, New York, N.Y. 10021

Association of Medical Illustrators, 6650 Northwest Highway, Chicago, Illinois 60631

National Association of Schools of Art, 11250 Roger Bacon Drive No. 5, Reston, Virginia 22070

American Institute of Graphic Arts, 1059 Third Avenue, New York, N.Y. 10021

Art Director's Handbook — Europe, Peter Glenn Publications, Inc., 145 East 53rd Street, New York, N.Y. 10022

Communications Arts Magazine, P.O. Box 10300, Palo Alto, California 94303

The Creative Black Book, Universe Publishing Company, 381 Park Avenue, New York, N.Y. 10016

Design Magazine, London, England

Federal Design Matters, Superintendent of Documents, Public Documents Department, U.S. Government Printing Office, Washington, D.C. 20402

52nd Annual of Advertising, Editorial and Television Art and Design, Watson-Guptill Publications, 165 West 46th Street, New York, N.Y. 10036

The 53rd Annual of Advertising — The One Show Print, 6400 Goldsboro Road, Washington, D.C. 20034

Gebbie House Magazine Directory, National Research Bureau, 424 Third Street, Burlington, Iowa 53601

The Journal of the Association of Medical Illustrators, 351 East 58th Street, New York, N.Y. 10022

Madison Avenue Handbook, Peter Glenn Publications, Inc., 145 East 53rd Street, New York, N.Y. 10022

New England Advertising Week, Editor and Printer Publishing Company, 470 Atlantic Avenue, Boston, Massachusetts 02210

Packaging Design, 6400 Goldsboro Road, Washington, D.C. 20034

Pricing and Ethical Guidelines for Illustrators and Designers, Graphic Artist Guild, 407 East 77th Street, New York, N.Y. 10021

Print, 6400 Goldsboro Road, Washington, D.C. 20034

Standard Directory of Advertising Agencies, National Register Publishing Company, Inc., 5201 Old Orchard Road, Skokie, Illinois 60076

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CHAPTER FIVE

FASHION
DESIGN
ILLUSTRATION
Costume
design
TEXTILE
DESIGN

FASHION AND COSTUME DESIGN AND ILLUSTRATION

FASHION AND COSTUME DESIGN AND ILLUSTRATION

G. George Alexander-Greene

Fashion design is the area of the applied arts that is most familiar to students. The fashion industry is the largest single industry in New York City; therefore, the most prolific fashion design programs are carried out in art schools based in New York: Fashion Institute of Technology, The Parsons School of Design, and Pratt Institute.

Fashion design is a *must* in the high school art program. In today's changing world, fashion design has broken down barriers and stereotypes among its practitioners. Even though historically the greatest of couturiers have been men, young men have in the past been skeptical about venturing into this career. This is no longer the case. Not only are many men attracted to this industry, but the role of women in fashion design has also changed. Job opportunities for women as top-flight designers have been generated and also many opportunities in the related industries of accessory design, textile design and technology, and sporting apparel, to mention just a few.

An area which relates directly to fashion design is sociology. Dress is cultural; it indicates social class, moral values, and age. In addition, each ethnic group has its own standards of acceptable dress.

Fashion Illustration

Fashion illustration consists of drawings of planned or completed garments. Like the newspapers and magazines in which they appear, fashion illustrations report the latest information about clothes, hairstyles, makeup, depicting the difference between the out-of-date look and the new, exciting look of current **chic.** Such a look depends on the model, the pose, and the drawing technique. To make it appealing to the consumer and, therefore, saleable, the fashion illustrator dramatizes the item. A good illustration attracts attention and communicates mood or feeling through good composition and design technique. The artist can eliminate unnecessary lines or add glamorous accents to flatter both model and garment.

Costume Design

Costume design is a very lucrative profession, and one of the most exciting, creative, and viable areas of a high school art program. Projects in costuming should integrate students' learning experiences. Students should explore the cultural context of a given historical period and learn to use source material such as libraries, museums, film, filmstrips and television. They must develop a storehouse of visual imagery and have a feel for the visual, literary, and performing arts.

Teaching costume design to young art students can result in interesting future careers. Because New York City is one of the largest theatrical centers of the world, there are a large number of career possibilities on Broadway and at Lincoln Center, as well as in neighborhood workshops and **repertory** companies.

Textile Design and Repetitive Pattern

Since the beginning of history people have used clothing both as a means of protection and as an adornment. They have decorated their clothing by adding trim, different weave constructions, and color application to produce patterns. Textile design is in a constant state of change, and these changes are occurring at a faster and faster rate: meticulously drawn flowers of muted gray and brown are suddenly replaced by Matisse-like "dabs" of bright red and yellow. Modern textile design is also versatile: designer bed sheets may be draped over a window or a table, or stretched and framed as a wall decoration.

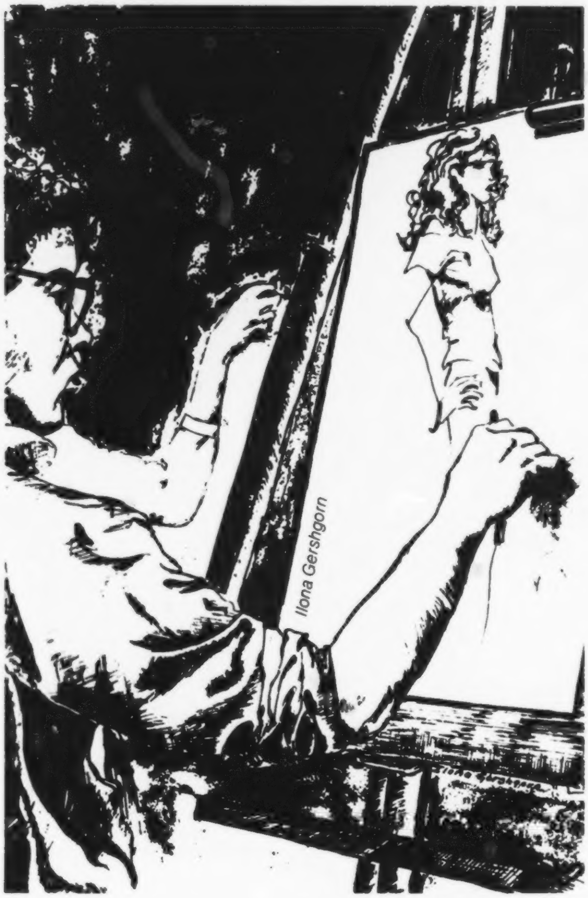
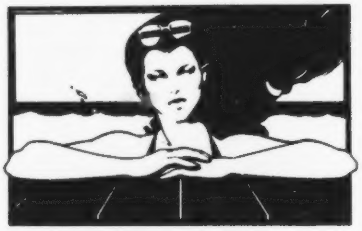
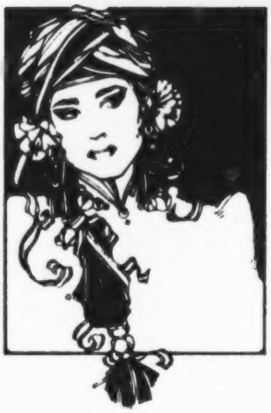
Fashion Design

Concepts	Performance Activities
Clothing is the banner of social class, lifestyle, profession, economic bracket, age group, and moral values. Ilona Gershgorn	Take a walking tour through various parts of the city to note socio-economic distribution. Are the people working class or professional? What is their economic background? Is the area residential or business? What is the lifestyle (*e.g.*, do the people "congregate")? Are the business areas high-rise office environments, factories, or small businesses? Walk around the school to note the reasons for various groups of students dressing the way they do. Discuss how status needs affect dress. Discuss how students may reflect rebellion or conformity, poor self-image or confidence. Discuss how sex roles are identified through dress, as in a "macho" or an alluring look. Discuss the nature of school life and its demands on clothing related to functional considerations, *e.g.*, high-heels and asphalt floors, elaborate ensembles and gym class, over-dressing as a distraction to learning.
The concept that **form follows function** should be adhered to in design. For example, a maternity outfit should avoid binding elements, such as tight waistlines and tight sleeves; a floor length daycoat is not suitable for someone who uses escalators or buses frequently, but it is suitable for evening wear; **flounces, gathers,** and puffy designs do not work well for heavy-set people. The form of each design should be determined by its individual function.	Bring in one article of clothing with which you are dissatisfied. Analyze its design principles and design elements. Redesign the garment according to the students' critical attitudes towards it. Make an original design by choosing a specific apparel area, *e.g.*, casual wear, sports wear, swim suits, coats and suits, leisure wear, maternity outfits, or evening wear. Begin by sketching a basic silhouette to satisfy the "functional" need of the garment.
Good design in clothing requires attention to design, principles of center of interest, unity, repetition, proportion of elements, and consistency in theme. Design elements to be considered are: line, shape, color, and texture. Line refers to **style lines** created by **darts** and **seams**. Other line considerations are vertical versus horizontal lines, **V-shaped** and **U-shaped** necklines, and waistlines. Shape refers to types of silhouettes, collars, sleeves, and skirts.	Develop "style lines" within the silhouette to give the garment its shape.

Concepts	**Performance Activities**
Silhouettes to be considered are **princess, tent, blouson, A-line, Empire,** and **shirtwaist.** Collar shapes to be considered are **sailor, man-tailored, cowl, mandarin,** and **Peter Pan.** Sleeve shapes may be **cap, dolman, puffed, raglan,** or **bell.** **Pleated, flared, A-line,** and **sheath** are skirt shapes to consider.	Davis Publications, Inc.
Color may be used to fulfill many functions. It may help to cool in summer and warm in winter, and it may reflect an occasion, status, or profession. The use of neutrals, pastels, earth colors, lights, darks, and color schemes can create a functional as well as seasonal effect desired for the garment. When selecting the texture of a garment, its function should be kept in mind. Silks, **brocades, lames,** and **voile** tend to be suitable for evening wear. **Knits, gabardines,** and **wools** are more often used in day and casual wear. **Banlons** are applicable to shirts, blouses, and dresses, but not always for slacks. Seasons must be considered. Lightweight fabrics are for warmer weather, and heavier wools and double knits are for colder weather.	Choose colors and textures that consider the function of the garment, the season, time of day, and occasion. Select swatches. Add details and accents such as double seams, buttons, zippers, frogs. Experiment with different media to develop skills in rendering. Develop a "finish" in full color by researching the techniques used by artists to render various fabrics, textures, folds, pleats, gathers, seams.
Some top designers who have created new "looks" are Worth, Dior, Chanel, Halston, Cardin, Cassini, Valentino, and Givenchy. Usually their designs are inspired by earlier historical designs; very often they are inspired by innovations created by young people. An example of this phenomenon is the "military" and "camouflage" look of the late 1970s, which sprang from the anti-war protests of the youths of the late 1960s and early 1970s.	Use the library, newsstands, movies, and trade journals for information regarding trends in fashion. Visit the Costume Institute of the Metropolitan Museum. Record your observations in a sketch pad. In a series of drawings, trace the evolution of a current trend back to its origins.
Good apparel design is a visual composition in a three-dimensional form. Style lines should be used to give the garment its shape and result in a flattering look. For example, horizontal lines in the neckline, bustline, or hips tend to accent width rather than diminish it. Patterns and stripes may enhance the illusion of a fuller or slimmer, shorter or taller figure. Puffed sleeves tend to be prim and are not flattering to more mature people. In creating a design, especially from an historic antecedent, the look should be consistent throughout the garment. If the source is a Chinese vamp, it should not have an Elizabethan sleeve attached to it.	Design a series of garments for men and women, including bathing suits, casual wear, and formal wear, taking into consideration different figure sizes and age-groups, including children. Collaborate with the Home Economics department to have some of the designs made into actual clothing. At the end of the semester, conduct a fashion show using student models.

Fashion Illustration

Concepts	Performance Activities
The **fashion figure** is a minimum of nine heads high. Often, it is as much as thirteen heads high. The head, an eggshape oval, is indicated in the top space. Hair grows from the upper forehead. The second space is divided in half to establish the shoulder line and the pit of the slender neck. The third space establishes the bust line, the rib cage (wider at the shoulder and tapering at the waist), and the waistline. The fourth space, the pelvis, is widest at the hip bone. The fifth space is the length of the slim arm and slightly enlarged hand to the tip of the angular fingers. The elbow is in line with the waist. The kneecap rests on line six, halfway between the waist and the heel of the foot. In spaces seven and eight, the leg is long and slim, the ankles narrow. Line nine is the heel which carries the weight of the body. The figure achieves a spirited look by the position it takes when balancing on one foot.	Gather fashion illustrations from newspapers and magazines. On the illustration, draw a line indicating the top of the head and a line indicating the chin. Take this space and repeat it down the length of the figure, down to the feet. Record how many "heads" high the figure is. Draw simple stick figures in a variety of poses using the "nine-heads high" proportion. Draw the stick figures in various standing, sitting, kneeling, lying, running, and other action poses. Richard Kane
Fashion illustrators are often required to illustrate accessories without using the entire figure.	Using student models wearing accessories, draw accessories from many different angles. Include: hats, scarves, sunglasses, earrings and necklaces on the head and neck; gloves, rings, and bracelets on the hand; hosiery on the leg; boots, shoes, sandals, and slippers on the foot.
The live figure is seven to eight heads high. Sketching from the living model is essential in order to master these proportions, as well as the techniques of foreshortening and shading. Life drawing also allows for an endless variety of poses and for mastery in showing gesture.	Allow students to take turns posing in leotards for the class. Begin with action poses. State the proportions and the position of the figure immediately. Add details later. Draw quick, warm-up action poses that emphasize gesture. Select large masses of the figure and illustrate them in the simplest form, *i.e.*, using a circle for the head, blocks for the body, and tubes for the arms and legs.
Unique styles of illustration created by famous fashion illustrators are like signatures, each clearly recognizable from the other.	List the names of famous fashion illustrators of the past: Rene Bouche, Eric, Marcel Vertes, Christian (Bebe) Berard, Barnard Boutet de Monvel. List famous illustrators of the present: Antonio Laslo, Stravinos, Barbara Pearlman, Michelle Vollbrach, Kenneth Paul Block, Anne Marie Bardens, Kathrina Denzinger.

Concepts	**Performance Activities**
	Compare and contrast the various styles and techniques of these illustrators. Make direct copies of several famous illustrations.
Fashion models assume poses to express excitement, glamour, confidence, and other moods. To this end they exaggerate emotions, body gestures, and the perspective of the garment; hands become larger and more important. Drawing from photographs helps to perfect the feel of the professional model. 	List fashion periodicals: *Glamour, Mademoiselle, Vogue, Modern Bride, Seventeen, Woman's Wear Daily, Gentleman's Quarterly.* Compare and contrast the various types of magazines. State to whom they are geared, how often they are published, and what type of articles are featured. Collect photographs from fashion magazines. Draw a fashion figure from a photograph, applying the basics of drawing from the live model to drawing from a photograph with the appropriate suggestions. Conduct a class trip to a local boutique or department store, and sketch the mannequins from the window display.  
Light and shadow show the weight and texture of fabrics. A flat tone is used for fabrics that do not reflect light; highlights are used for fabrics that reflect light.	List a variety of textures: **terrycloth, knit, tweed, velvet, corduroy, flannel, crepe, voile, chiffon, leather, quilted chintz, satin, taffeta, brocade, denim, lace, organdy, cotton, mink, fox.** Create a chart on illustration board with a variety of fabric swatches. Reproduce each swatch with pen and ink, ink wash, pencil, charcoal and chalk, and water color paint.
It is important for the fashion illustrator's work to be evaluated.	Exhibit the results of the semester's work in the school lobby.

Costume Design

Concepts	Performance Activities
Costume design may require designing for a show about contemporary times.	Explore the possibilities of using everyday dress in the theater or on television. Differentiate those areas where everyday dress may be applicable from those where it isn't. Discuss productions where contemporary dress is used.
The fashion design of one era is the costume design of another era. Social conditions, mores, and male/female roles all contribute to the style of a period. The costume designer does not create in a vacuum; he/she extrapolates visual information from over thousands of years of art history. Style is often repeated throughout history. Examples of styles or "looks" that have recurred are the Empire waist, the "Edwardian" look, and the "Annie Hall" look. 	Select a film about an historical subject and a painting from the same era, *e.g.*, *Cleopatra* and ancient Egyptian wall paintings, *The Robe* and ancient Roman wall paintings, *Lust for Life* and portraits by Van Gogh and Renoir. Discuss the painting representing the fashion design of its time and compare it with the costume design in the film. View original films and remakes depicting a certain era, *e.g.*, *The Philadelphia Story* repeated as *High Society*; *The Children's Hour*, repeated as *These Three* in 1936 and under its original title in 1962; *Pennies from Heaven* remade in 1981. Note how each remake re-translates and imposes its own needs on costume design. View on television western films made during the 40s, 50s, 60s, and 70s to show modifications in shoulder padding, sleeves, and silhouette changed by the costume designs. Discuss feelings about the most recent Academy Award "Oscar" winners for Best Costume Design.
Analysis of plot, characterization, and the emotional tone of a particular literary piece are all reflected in the design of each costume.	Select outstanding television or theater productions to develop ideas and working methods. Select a literary, musical, or choreographic work from a "period" or era other than our own. It should have one act or scene with a minimum of four characters. Decide how this work should be produced: as a straight play, a musical, an opera, or a ballet.
"Form follows function" is an applicable concept to costume design. For example, a dancer could not wear the same costume as an opera singer.	Discuss the function of garments to suit the physical needs of the actor/singer/dancer.

Concepts

Performance Activities

Learning to develop design boards, working out variations on a given theme, and understanding color coordination are important components of costume design.

The emotional and symbolic quality of color, *i.e.*, purple = royalty, must be understood by the costume designer.

Color is a means of creating dimension.

Certain fabrics are used to denote social class, importance of character, season, and emotional tone.

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Research in history books, documentaries, art history books, museums, and periodicals the "fashion" and historical context of the period selected.

Submit an outline containing the title of the work, the author, the date, the period of history in which the story exists; the setting, consisting of geographic location, environment, and season; a list of characters and their relationship to one another; a synopsis of the action; and an analysis of the emotional tone of the act or scene.

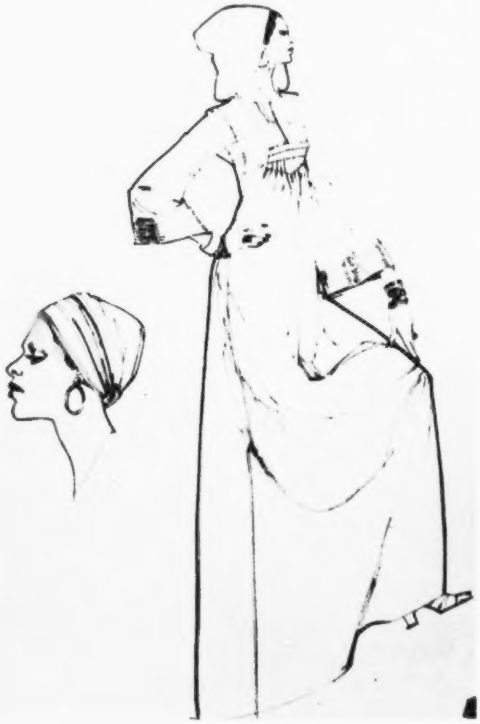
Collect resource material and develop a design board with all the characters and costumes displayed on one large piece of sketching paper.

Create costume variations so that a visual and historic consistency is maintained while creating individual importance for the characters. Pay attention to details such as sleeves, waistlines, style lines, and trimmings.

Develop color schemes in many variations and collect swatches of possible fabrics.

Develop finished plates based on selections of the best possibilities from the sketch design boards.

A design may have been based on historical fact, but it can still be original, with modifications needed to fit the modern physique.



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Develop a critique with source materials and designs side by side.

Ask drama teachers to judge the applicability of the designs to actual production.

Conduct discussions by students in the class who have had some background in acting, dancing, or singing, including school productions.

Make the costume by building on contemporary garments or patterns, or work in conjunction with a sewing class.

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Textile Design and Repetitive Pattern

Concepts

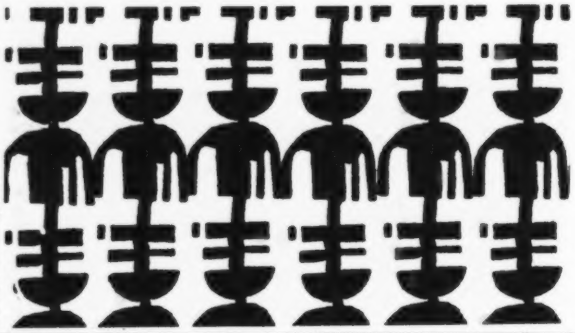
From prehistory to the present people have used decorative pattern. **Archaeologists** have discovered 5,000-year-old stamps used for textile printing in ancient Mesopotamia. It was the Indian painted **calico** that set the high standard of design and technical achievement in the West. Ways to shorten production time were discovered to meet the great demand for printed fabrics. Block printing replaced hand printing, and repeated **motifs** simplified design techniques.

In the 1770's the **roller** was introduced in England. Francis Nixon introduced the **copper plate** in 1750. His motifs included complete landscapes, groups of figures, and even military campaigns. Christophe-Philippe Oberampk's famous *Toiles de Souy* in 1759 propagated French taste throughout the world. William Morris introduced nature designs in the 1870s. More recently, **Art Nouveau, cubism,** and other art movements have had significant influences on the art of fabric design.

Performance Activities

Use art history books, filmstrips, and slides to view and discuss the use of patterns in prehistoric times, ancient Mesopotamia, India, eighteenth century England and France, and the nineteenth and twentieth centuries.

Analyze how patterns fulfill society's emotional, religious, civic, economic, political, and decorative needs.



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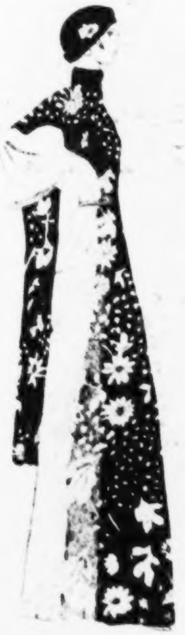
Drawing and tracing paper, pencils, colored inks, and tempera paints are essential tools and materials.

Found objects are useful in creating original and creative patterns.



Simon Levine

Gather various textile fabrics such as corduroy and lace, and other materials such as bristle brushes and sponges. Dip them in paint and print on paper creating a pattern.

Select small objects with a flat side that will print an interesting shape, *e.g.*, wood, cane, cork, old jewelry, spools. Dip the object in tempera and press the shape on paper. Experiment with numerous variations.

Place lightweight bond paper over various textures in the room and rub the side of a black crayon over the paper to discover textural patterns. Discuss the effects created.

Fold and **pleat** colored tissue paper horizontally, vertically, and diagonally.

Dip the edges into colored ink and blot with paper towels.

Analyze the relationship between the method of folding and the resulting patterns.

Discuss the effects.

Experiment with potato printing. Cut a design into the flat cross-section of a potato. Apply printing ink and stamp the design onto paper. Create a repeat pattern, experimenting with a variety of ways of placing the design by alternating it sideways, upside down, and at an angle.

Richard Kane

Concepts	Performance Activities
Both elements of design: line, space, shape, texture, and color, and the principles of design are fundamental to successful textile design.	Analyze the use of the elements and principles of design in various fold and ethnic patterns such as the **lotus, hieroglyphs,** and serpents from Egypt; the tortoise, lizard, and lightning from Africa; and bamboo, waves, and clouds from Japan.
A motif may be repeated in patterns known as **block, brick, half drop, diamond,** and **ogee.** Three methods of design repetition: **butt joint, dovetail joint,** and **overlapping joint,** are used to create a rhythmic flow. When using butt joints, the units join each other in a straight line and can be arranged in rows. Dovetail joints allow a portion of one unit to fit into a part of the next unit without touching. The overlapping joint is used when the effect of a continuous shape is required; this is achieved by overlapping the units. The negative space created is an important part of the total design.	Identify and sort various types of fabric designs—floral, conversational, geometric, liberty, paisley, stripe, plaid, patchwork, **foulards,** border, fold designs. Gather and sort textile designs from newspapers, magazines, department store catalogs, wrapping paper, wallpaper, and books. Analyze the use of butt joints, dovetail joints, overlapping joints, and negative space. Design a motif and plan the various ways it may be put into repeat. Place a sheet of tracing paper large enough to cover four repeats over one-quarter of the satisfactory design. Make adjustments on the outer edges only. Move the tracing paper so that the design is directly above or below the original. Repeat. Transfer the tracing onto white or color-aid paper and choose coordinating colors.

Careers in Fashion

The largest industry in New York City is the Fashion Industry. New York City is also the fashion capital of the world. It boasts a "garment district" in the West 30's, where Seventh Avenue has even been renamed "Fashion Avenue." Naturally, a great number of job opportunities in design, illustration and textiles are spawned there. However, the passion for fashion in New York represents the proverbial two-edged sword for the job seeker. The same fashion mecca that generates so many employment opportunities attracts fashion pilgrims from around the world, causing fierce competition for jobs.

Careers in **apparel design** have become highly specialized in the area of misses, junior miss, half-size, men's wear, and children's wear. The offshoots of the major branches of the industry are equally important, lucrative, and while not being as popular, are not as saturated with designers. Thus, while graduate designers are scrambling for high-fashion and boutique, areas such as sleepwear, maternity wear, millinery, handbags and accessories, fashion advertising, swimwear, bridal gowns, uniforms and athletic apparel as well as pattern making are still viable career opportunities.

If we accept the premise that "fashion is art applied to people," then the world of fashion becomes a natural magnet for the artist. Fashion design and illustration, costume design and illustration, and textile design are only a few of a wide variety of creative careers open to people with a wide variety of skills and training.

The aspiring designer needs an active imagination and an interest in fashion as well as a foundation of knowledge of clothing, textiles, costume history, production and accessories.

A career in fashion benefits from a firm art background, thereby making the choice of art school an important one. Specialized schools like the Fashion Institute of Technology and Parsons School of Design offer one- and two-year programs in fashion. Beginning students learn basic textile information and fundamentals of clothing construction, as well as sewing and measurement taking. Then they study fashion drawing, basic draping, color theory, design concepts, and fabric selection as well as fashion buying and merchandising. As they advance, students may enter labs and class sessions which simulate professional conditions. The Fashion Institute even encourages pupils to work parttime in the fashion industry. School guidance personnel help set up job opportunities and interviews. Vocational libraries and other research facilities can serve as additional sources for the student with an inquiring mind.

Fashion designers may work in tandem with **fashion illustrators**, artists who render their designs for presentation. Fashion illustrators need a feeling for clothes and the ability to sketch them in an accurate and attractive manner within the confines of commercial limitations.

A fashion illustrator needs a fine arts background as well as some specific training, including anatomy courses to develop a sense of body proportions. Illustrators must learn to express themselves in any appropriate medium and should become familiar with directing models although much fashion illustration is done from photographs.

There is a market for fashion designers and illustrators in apparel design firms of all types. Fashion magazines like *Vogue* and *Gentleman's Quarterly* also employ designers, consultants, and illustrators. Periodicals, pattern books and packages, department stores and boutiques all require the services of designers and fashion illustrators. Illustration is also an important advertising medium, and accordingly, illustrators can find work with advertising agencies.

For those with a theatrical bent and an aptitude in fashion or illustration, a career in **costume design** is a distinct possibility. Costumes are vital to stage productions, circuses, historical pageants, or masquerade parties.

With a thorough knowledge of tailoring, fabrics, color, sketching and how lights affect fabrics and colors, one might launch a costume design career in a community theatre.

Some designers specialize in creating apparel for clientele: expectant mothers, specialized people who are taller, shorter, larger or smaller than the average. Another career possibility is applying design and illustration skills to a job in the **teaching** profession.

Designers work with fabrics to create clothes and accessories. The right choice of material can make all the difference in the look of a finished garment. The fabrics themselves must be carefully designed, and textile designers, though not usually in the public eye, form the core of the fashion industry.

Textile design calls upon one's knowledge of fabrics, their special textures and how they complement one another as well as color theory, weaving techniques and basic fine arts skills. There are many entry-level positions available in the textile design field, including sketchers, fitters, colorists, sample makers, spreaders and graders. While there may be some opportunities for those lacking higher education, large and well-known fashion houses generally hire qualified art school graduates, while the smaller textile studios prefer experienced help.

A job as a **display salesperson** or **window trimmer** can lead indirectly to the fashion or textile fields. Twice a year the National Association of Display Industries (NADI) holds "market week," where all member companies show off their wares such as pedestals and display cubes. Temporary help is frequently required for these display extravaganzas. Also, department stores sometimes hire apprentices out of art school to dress their windows.

Another textile specialty is that of **textile science**, in which chemists and technicians devise new fabrics and revolutionary ways of making textiles. A job in this sophisticated field requires extensive specialized, high-level training.

Three of the best colleges for fashion are right here in New York City. Each school has had an extraordinarily high job placement record.

Fashion Institute of Technology, 227 West 27th Street, New York, N.Y.

Pratt Institute, 200 Willoughby Avenue, Brooklyn, N.Y. 11205.

Parsons School of Design, 66 Fifth Avenue, New York, N.Y.

For further training: Cooper Union, CUNY, Fashion Institute of Technology, New School for Social Research, New York University (Costume Design), Parsons, Pratt Institute, School of Visual Arts, SUNY.

For further information:

Amalgamated Clothing Workers of America, 11 Union Square, New York, N.Y. 10003

Association of Buying Offices, 100 West 31st Street, New York, N.Y. 10001

Barbizon School and Modeling Agency, 689 Fifth Avenue, New York, N.Y. 10022

Clothing Manufacturers Association of United States, 133 West 50th Street, New York, N.Y. 10019

Fashion Institute of Technology Business Reference Library, 27th Street and 7th Avenue, New York, N.Y.

International Ladies' Garment Workers Union (ILGWU), 1710 Broadway, New York, N.Y. 10019

Market Directory of Women's and Children's Apparel (put out by Women's Wear Daily)

National Association of Display Industries (NADI), 120 East 23rd Street, New York, N.Y. 10010

Women's Wear Daily, 7 East 12th Street, New York, N.Y. 10003

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L'Officiel
Seventeen
Smithsonian Magazine
Theatre Arts
"W" (Fairchild Pub.)
Woman's Wear Daily

CHAPTER
SIX

PHOTOGRAPHY
Film
animation
Video

MEDIA
ARTS

MEDIA ARTS

So Pik Chen

So pervasive is the influence of the media that high school students are often reminded of how much they already know. Today, years after McLuhan coined the term "TV Babies," our students can offer highly sophisticated analyses of the assets and shortcomings of current television commercials. They don't remember a time when there was no television.

More than any other career area, media work demands skills and sensitivities that combine the artistic, the intellectual, and the practical. One has only to be near the production center of a film, advertising, or publishing company under pressure of an impending deadline to taste the excitement of the media field. Virtually every interest and skill is represented, from the medical and fashion illustrator to the portrait photographer or type designer. Careers range from technical areas such as television and photo-lighting to the more complex activities of the film producer and the high pressure demands of the advertising art director.

High school media programs enable students to gain entry level job experience by dealing with a variety of problem solving situations. Working as part of a video crew they learn skills applicable to all areas of life. Similarly, the type of mental processes required to brainstorm for a new corporate seal or logo, or a new "look" in a fashion advertisement, are easily transferable to other fields of endeavor. By linking different media skills together to create a body of skills adaptable to various media situations, they are ready to meet the demands of changing technology head-on.

Photography

Concepts

Photography is the art of using films and papers which have been chemically treated to react to light. These chemical reactions are controlled to produce images.

Photography as we know it is little more than 100 years old. However, experiments with the action of light on **silver chloride** were being made as far back as 1777.

Today, photography has developed to such a sophisticated level that almost anything can be photographed easily, even by an amateur, and almost every family has a camera.

The study of photography embraces several categories: technical, aesthetic, documentary, and humanistic.

To understand and use photography well it is helpful to learn the many ways it is used to communicate a wide range of ideas.

Doubleday & Company

Performance Activities

Study the development of still photography in magazine articles, brochures, catalogs, and books.

Learn about some of the important photographers of the past and present.

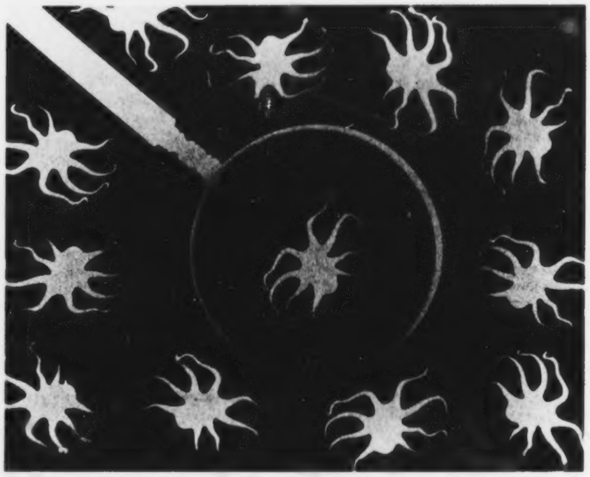
Exhibit photographs you have collected and discuss them with your class.

Collect your own articles and photographs for a scrapbook.

View slides, prints, and films from the lending service of the Museum of Modern Art.

Study the work of photographers in the collection. Discuss the photographs. Determine the concept of the photographer, technique and aesthetic quality (Do they record an event, capture an image of a person or place, create an effect, or illustrate an idea?).

Study the photographs of Berenice Abbott, Ansel Adams, Richard Avedon, Diane Arbus, Eugene Atget, Margaret Bourke-White, Brassai, Robert Capa, Henri Cartier-Bresson, Roy DeCarava, Imogen Cunningham, David Douglas Duncan, Robert Frank, Lewis Hine, Gertrude Kasebier, Andre Kertesz, Dorothea Lange, Man Ray, Laszlo Moholy-Nagy, Eadweard Muybridge, Jacob Riis, Charles Sheeler, Alfred Stieglitz, Roman Vishniac Weegee, Edward Weston, Garry Winogrand, and Duane Michaels.



Doubleday & Company

Photography

Technical

Concepts	**Performance Activities**
The typical 35 mm camera is actually a box with a device called a **shutter** fitted over an opening called an **aperture** to allow a controlled amount of light to enter the box. Light passing through a **lens** in front of the camera is focused by the lens so that an image of objects in the real world is cast upon a light sensitive film or plate inside the camera behind the shutter and aperture. The length of time that light is allowed to enter the camera is very significant and can be varied to create different effects or to compensate for the various light conditions under which an object is being photographed.	Examine the camera being used. Look for the various components: the lens, the shutter, the aperture, and the settings the camera has for controlling light. Doubleday & Company
The shutter on the camera determines the length of time that light is allowed into the camera. Settings are usually marked on the camera and can range from one second to 1/2000 of a second. Faster settings are used for action or movement shots. The slower the speed of the **exposure,** the steadier the camera must be held. Any shutter speed under 1/30 of a second requires the use of a tripod.	Determine how the film is loaded in the camera. Move the various settings of the shutter. Without film in the camera, snap the shutter at different shutter settings, for example, 1/8 sec, 1/125 sec, and 1/200 sec. Try to hear the differences in speed as the shutter is open for shorter or longer intervals of time.
Another control for the amount of light is the aperture which acts like the **iris** of an eye. Usually there is a ring which can be rotated and which opens and closes the aperture. There are various settings known as **f-stops** which indicate the size of the opening. These may range from f 1.2 through f 22. The larger the number the smaller the opening. The aperture setting or opening size is worked in conjunction with the shutter setting or speed. Together, they determine the total amount of light that enters the camera. Each time the setting is changed from a lower number to a higher one, half the amount of light is let into the camera.	Move the aperture ring to its various settings. Try to perceive the changes in the opening as you look through the lens of the camera. Doubleday & Company
The focusing of the camera is done by changing the **depth of field** which permits pictures to be taken at different distances. Focusing is usually accomplished by rotating the lens barrel.	Try to locate the depth of field scale which corresponds to the aperture ring settings. While looking through the **viewfinder,** rotate the lens barrel and observe how a subject comes in and out of focus.

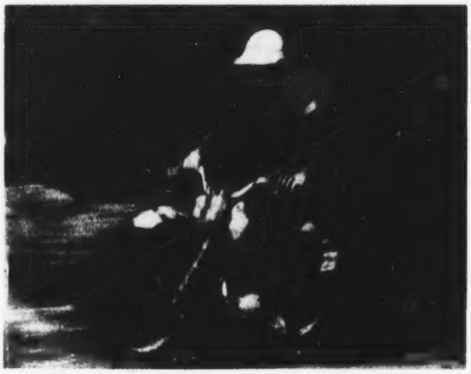
Film is the **emulsion** which records the image.

Different films have different characteristics. Common to all is light sensitivity.

A roll of film is made with a clear base of light sensitive emulsion covering one side. This emulsion is made up of **gelatine** and specific additives which make it respond to light. The most important of these additives are **silver halide crystals.**

Variations in the manufacturing process produce films with different characteristics.

Films are manufactured in three main speed groups: **slow films** rated at **20 to 64 ASA, medium speed films** rated at **80 to 200 ASA,** and **fast films** rated at **400 ASA** and above. These speeds indicate the exposure time required under certain lighting conditions. Very slow films in low light situations may require a three minute exposure. These films would not work well for movement shots while a fast, 400 ASA, film would work for taking photos at sporting events.



Doubleday & Company

Load the camera with medium speed film and experiment with the various settings.

Choose one location and shoot many pictures using several settings.

Keep a notebook and record the f-stop, the shutter speed, and the focal length that you used for each shot.

Reload the camera with a fast film.

Experiment with indoor and outdoor shots. Focus on long shots and close-ups. Try different positions; with the sun behind you, in front of you, and to the side.

Have the film developed and printed professionally. Examine the results of your work.

Check your notebook records to try and determine which are the best settings for various conditions. Determine also which speed of film would be most beneficial in: bright sunlight, overcast daylight, interior light, moonlight.

Choose one subject to photograph, and try using films of different speed ratings in different lighting situations.

Compare and evaluate the results.

Make a scrapbook of the experiments made by the class. Label the photographs according to the differences in film speed, as well as shutter and f-stop settings.

Photography

Taking Pictures

Concepts

When taking pictures, the creative approach to photography will help produce quality work.

Understanding the design principles of unity, proportion, and composition are significant aspects of photography.

Subject matter for picture taking is unlimited.

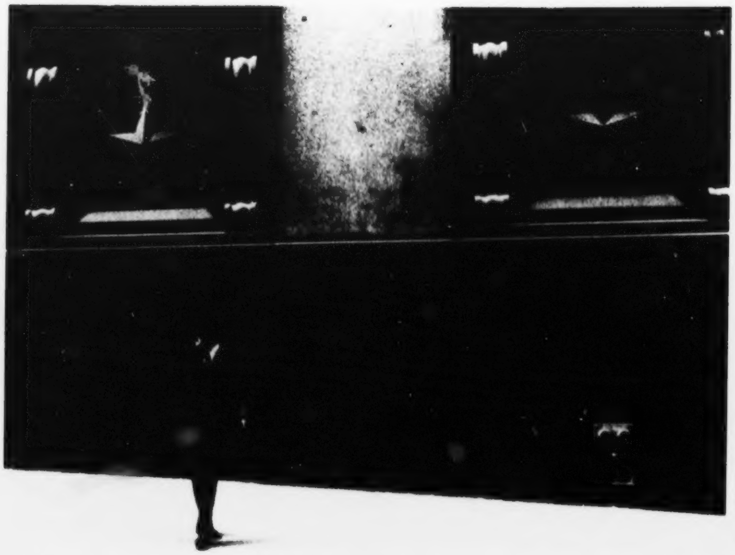
One can either select an existing scene, or plan a photograph by arranging a composition of the objects to be shot.

Performance Activities

Take a series of pictures with a single theme. The central idea might be landscape, skyscrapers, people in the park, animals, or any subject you choose.

Take a series of pictures that create a mood such as happiness, fear, tranquillity, excitement.

Photograph an event at school by shooting a series of pictures in sequence. Some examples to consider might be throwing a clay pot on the wheel, preparing a salad, sewing a blouse, preparing for a school fair. Try to achieve technical skill as well as artistry and



Doubleday & Company

Subjects may include landscapes, still lives, portraits, abstract assemblages, or various aspects and combinations of these.

The photographer may create interest by using special lighting effects, close-up techniques, or unusual angle shots from above or below.

The photographer is at once technician, artist, recorder, and illustrator.

Major museums have included photography in their collections, archives, and lending services. Some of them are:

American Museum of Immigration
Liberty Island
New York, New York 10004

The Museum of Holography
11 Mercer Street
New York, New York 10013

The New York Public Library
(Picture Collection)
Fifth Avenue at 42nd Street
New York, New York 10018

The Museum of Modern Art
11 West 53rd Street
New York, New York 10019

The Metropolitan Museum
Fifth Avenue at 82nd Street
New York, New York 10028

International Center of Photography
1130 Fifth Avenue
New York, New York 10028

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originality in the concept. Use unusual lighting, unusual settings or backgrounds, and surprising angles.

Choose a particular photographer from those you have studied. Research and write a short paper on what the artist you have chosen feels is his/her purpose in taking photographs. Note recurring themes or subject matter. Include special technical information the artist might employ. Plan a series of photographs in which you try to use the information you have gained. Discuss the results with fellow classmates.

Cheryl Glasglow

Film Animation

Concepts

Animation is an art form in which the illusion of motion is created on film by a variety of techniques or methods.

The film animator may use simple **super 8 mm** camera equipment to make original and delightful films.

More complex films are often created in animation studios using very sophisticated equipment, including computers.

Film animation is a growth industry offering many opportunities for the artist.

Animated films are used commercially, educationally, and as a fine art form.

The television industry makes use of animation in commercials, often in the opening and closing segments of programs, and sometimes in creating special effects in the main body of programs.

Early animators such as Walt Disney and Walter Lantz developed the technology of animation which has grown into a giant industry, with studios all over the country. Others, such as Norman McLaren, Carmen D'Avino, and Stan Van Der Beek have developed many ideas in art films.

The concept of animation may be demonstrated in a simple "flip book." In such a book a series of images, each one slightly changed from the preceding one, is flipped quickly. The illusion of motion is created because of a phenomenon called **persistence of vision.** The eye retains each image for a few seconds as the next image appears. The process creates a continuity of the image on the **retina** of the eye, which in turn creates the illusion of motion in the mind.

The concept of motion pictures is an extension of the flip book idea. The motion picture film is a series of separate pictures, or **frames** which when run through a motion picture projector create the illusion of movement. The phenomenon of persistence of vision is at work. As the images flash on the screen they are retained in our vision long enough to overlap, thus creating the illusion of movement as the images change.

To make animated films it is necessary to have a camera that can shoot one frame at a time.

In preparing work for animation it must be remembered that each movement is filmed as a series of separate shots.

Performance Activities

Learn about animation by reading film books, pamphlets, and watching film strips.

Review the materials obtained in order to trace the historic development of animation in the movies and on television. Figure out from descriptions of methods and techniques how to do an animation.

Compare the development of the comics with that of animation. Discuss relationships and influences.

Screen different kinds of animated films. Discuss the elements of character, setting, message, and plot development.

Screen films by Len Lye, Stan Van Der Beek, Carmen D'Avino, Robert Breer, Ed Emshwiller, Oskar Fischinger, Norman McLaren, Alexander Alexeieff and Claire Parker, Hans Richter, Lotte Reiniger, and Frank Morris.

Richard Kane

Create simple "flip-books." Small pads of white paper may be bought at very low cost, or the pads may be made in class. The pad should be about 2" × 3", and should consist of about 50 pages. On each page draw an image which changes slightly from the way it appeared on the previous page.

Tack up a sheet of paper and have each student add to a line that one student started. After each student adds to the line, the shutter must be opened 3 times. The line may go in any direction. It may overlap, cross-over, change color, get thicker, thinner, and skip spaces. After each member of the class has had an opportunity to add to the line, figure out how much film has been used. Remember the fact that for every second of filming the shutter must be opened 18 times.

Tack up another sheet of paper and continue to make magic-marker experiments such as flowers growing, words appearing, and shapes changing. Continue opening the shutter three times after each change.

The typical set-up for film animation with Super-8 equipment is a movie camera with a single frame attachment mounted on a sturdy tripod. Movie lights, spots, or any extra light can be set up near the camera.

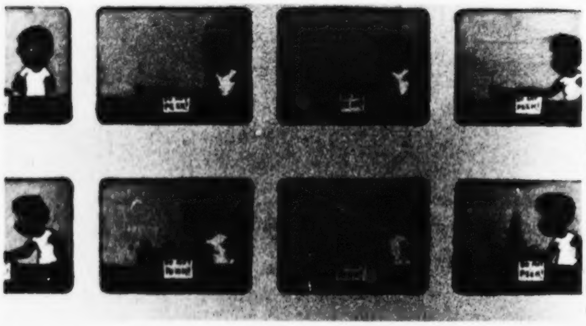
The time ratio in Super-8 animation is 18 frames per second.

The materials to be filmed are placed on the floor or on a table. These can be cut-outs. The cut-outs are moved carefully over the field of vision on an appropriately prepared background. Each time the shapes are moved, the camera shutter is opened 3 times. To insure smooth movement this must be done with the objects not displacing more than 1/8 of an inch. The cut-outs may be simple shapes or carefully thought-out figures with moving parts.

Simple **story-boards** that plan the sequence of movements are indispensable for continuity in film animation.

The background must be taped to the floor or table, and care must be taken that nothing is moved once the camera is adjusted.

It is necessary to calculate the number of exposures that are needed for a specific time. A count must be kept of the number in order to assure accuracy.



G. George Alexander-Greene

Continue until the roll of film is used up. Have the film processed.

Select some music appropriate to the movement in the film, and show the film with the musical background.

Note what happened. Discuss pitfalls; comment on successes.

Create an imaginary character based on an insect, an animal, or a person. Construct it out of paper or cardboard.

Cut out each part separately and attach the arms, legs, wings, and antennae to the body where they overlap. Use thin sewing thread so that the cut-out has moving parts.

Make a story-board that shows the continuity of the planned sequence. (Refer to comic books to see how comic artists develop action.)

Use a sheet of paper that has similar proportions to the field of vision of the camera. Create an appropriate background across which the cut-out may move. Use paints, cray-pas, crayons, markers, or chalks to color the background and the imaginary character.

Tape the background to the floor or table and adjust the camera and tripod over it. Check the focus and lights.

Proceed to move the character over the background.

Refer to the story-board that was created to direct the movement.

Open the shutter three times for each change.

Figure out the number of changes and number of shots necessary to make the film last at least 30 seconds.

Creating animated film with three-dimensional objects is a method combining careful planning with spontaneous filming. This method involves developing an idea that employs the use of objects that can stand and be moved.

Such materials as clay, playdough, wire, and pipe cleaners can be made into suitable characters. Pliable, plastic characters found in toy stores are very useful for animations along with toy cars, boats, and houses.

The filming is similar to other methods, except that a miniature stage set must be created with backdrops, sides, and three-dimensional props.

The filming is done on a surface that is about 8 feet in front of the camera and tripod.

Make another animated film by using three-dimensional objects and props.

Develop a story-board that shows sketches of the background, objects, and characters.

Indicate the sequence of movements that will take place.

Indicate the number of shots and movements necessary for each sequence.

Construct or gather materials for an appropriate setting for the film. Use cardboard, paint, and construction paper.

Develop the characters using appropriate materials.

Set up the camera for filming and lights.

William Morrow and Co., Inc.

Performance Activities

Check for proper lighting, focus, and camera settings.

Take care to make the movements small as you film.

Follow the story-board and time calculations.

After the film is processed, match the background music to the spirit of the animation.

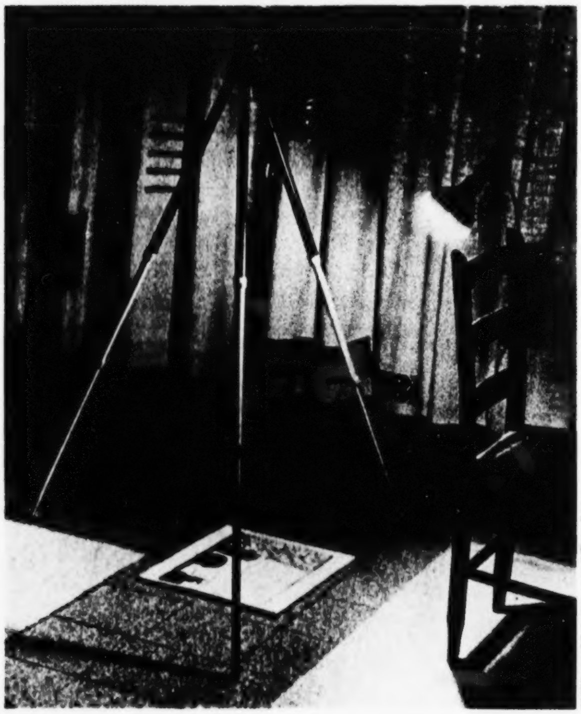
The most controlled form of film animation is done by drawing frame after frame. This method, developed into a highly complex system of steps on the professional level, may be used in the classroom with certain modifications. It may involve the use of one shape as in the simple flip-book, or it may involve complicated backgrounds with movement created on many transparent **cels**.

Each change requires a separate cel. If a film lasts 60 seconds, 1,080 frames are necessary. 18 frames per second provide the illusion of movement. For each minute of film 360 cels must be made (each cel must be exposed three times).

A simple approach to the cel method may be done on tracing paper using pencil, marker, crayon, or ink.

A more professional approach to this method includes the use of a light table and overlays, which allow one to see each preceding frame when drawing the next frame.

A clear acetate sheet for each frame permits one to use a colored background.



William Morrow and Co., Inc.

Take 50 sheets of 8″ × 10″ tracing paper. Start with a simple line drawing with pencil. Draw register marks at the edge of the paper. Place another sheet over the first so that the edges are carefully lined up and that the first drawing shows through.

On the new sheet, change the drawing slightly or add to it slightly to begin a sequence of movements or transformations. Trace the register marks.

Remove the bottom sheet and place a new sheet over the remaining one. Continue to change or move the image very slightly on each succeeding sheet until the image has been transformed or moved considerably in position from the first sheet.

Trace the register marks on each succeeding sheet. Keep going until you have used the 50 sheets.

Set up the camera and place a large sheet of board or paper on the floor. Draw an 8″ × 10″ frame with a marker on the sheet. Draw register marks which match those on the tracing paper.

Focus the camera on the 8″ × 10″ frame. Tape the sheet to the floor. Check the lighting.

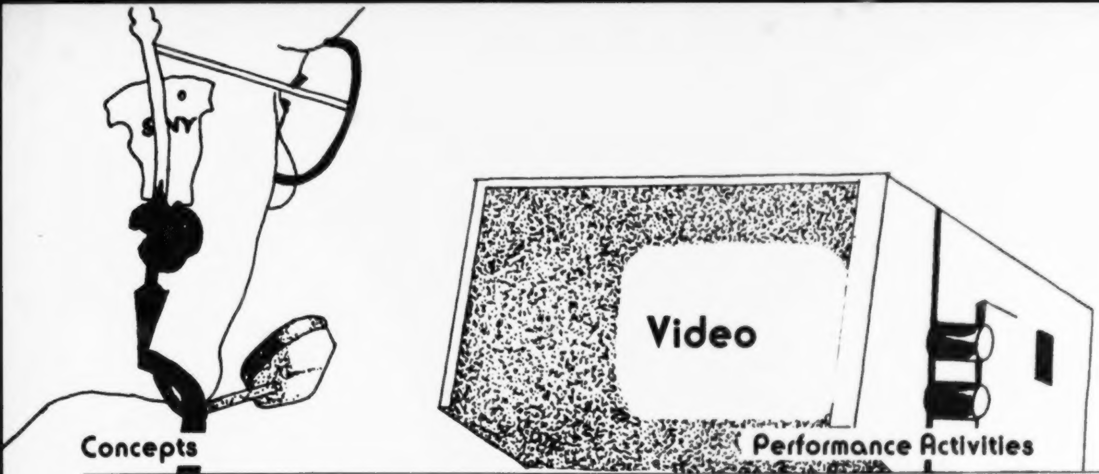
Carefully place the first 8″ × 10″ drawing on the 8″ × 10″ frame on the floor.

Open the shutter of the camera three times.

Change the drawing to the second sheet and open the shutter three times.

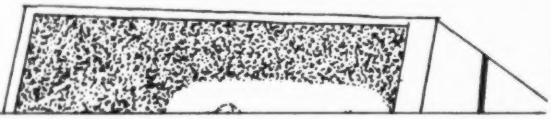
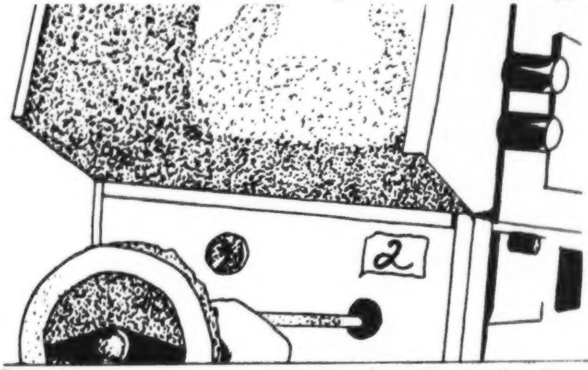
Continue in this manner until the 50 sheets are all photographed. Make certain that the sheets are carefully lined up on the 8″ × 10″ frame and in perfect register.

Experiment with this technique while using more complex drawings. Consider how movement may be created. Try working with human or animal characters.



Video

Concepts	Performance Activities
Television has become part of our lives. The use of **video** can be explored as an art form and a means of visual communication. Video is a medium that offers great challenge for the art student.	Screen videotapes by Les Levine, Otto Piene, Aldo Tambellini, Stan Van Der Beek, Allan Kaprow, Doris Chase, Andy Warhol, Charles Simmons, and other video artists. Observe their concepts and techniques.
Equipment needed for videotape recording consists of the camera, the deck, and the monitor.	Identify the video components. Learn to hook up the camera, deck, and monitor, and thread the tape onto the tracks of the deck or insert a tape cassette. Prepare to record.
The video camera operates on many of the same aesthetic and technical principles as cinematography and still photography. Video work requires attention to two-dimensional design principles.	Observe the 3″ × 4″ proportion of the video format when composing with the camera. Use the camera's light settings to establish contrast and mood. Adjust the subject's light for different situations.
Video work depends on planning and developing the script and story board.	Develop a plot for a simple production using a story board. Invent effective ways to represent scenes and sequences. Use the story board to plan the total production.
Cue cards may be used by performers so that they can speak their lines with confidence.	Prepare cue cards for use by performers. Take on the role of performer; learn to speak lines from cue cards giving the impression of sincerity and spontaneity.
The preparation of TV graphics requires technical knowledge and knowledge of video procedures.	Prepare titles, credits, and art work using acetate, ink, acrylics, and transfer letters. Work with the **drum-roll** for moving credits and with an easel for flipping cards. Select still photographs which will be effective on the video screen in terms of contrast and scale. View these selections on the monitor to determine effectiveness.
Sound is a necessary video component offering opportunities for creative experimentation.	Use a cassette recording to add background music or sound to a video segment. Create a **voice-over** effect by **dubbing** audio over silent video. Experiment with multiple microphones and **mixers.**

Concepts	Performance Activities
Specialized video equipment can provide a taste of the excitement of the professional field. Equipment such as multiple cameras, studio lighting, and a **special effects generator** can be used to create a variety of visual effects. Mixing the special effects generator, portable VTR units, and specialized lenses allows further experimentation and self-expression both in black and white and color video.	Using two or three cameras record a performance. Switch from camera to camera to add interest and drama. Experiment with different lighting effects; for example, use back lighting from above and below. 
Special effects and experimental techniques provide chances to create and express visual ideas in an original way. The result is the joining of art and technology. 	Create **visual feedback** by aiming the camera into the monitor. Experiment with different lighting situations. Create a music or sound track to reinforce the desired mood. Use editing to make objects or people appear and disappear. Arrange a trip to a TV station where professional equipment may be seen and used. Visit **The Kitchen,** 240 Mercer Street, New York City to see how an electronic media theater functions. Screen some of the contemporary works by the new breed of video artists working on the east coast of the United States.
The video crew serves a similar function to the film making crew. A successful production relies on crew cooperation, efficiency, and expertise. Each member has a role and function. The crew is comprised of directors, camera operators, sound and lighting technicians, and script supervisors. Additional personnel include writers, graphic artists, and editors.	Work in each of the crew roles; learn to function in various capacities; change responsibilities until you are familiar with all aspects of production. As a class or in groups produce a newscast, a variety show, an educational lesson, a demonstration for children, a dramatization, or an abstract video art piece.
In the electronic media video is the key element. The advertising industry uses videotape recordings for presentations and finished commercials.	Analyze TV commercials at home and in class. Observe how humor, realism, hard-sell, drama, and intimidation are used to sell a product and produce a commercial.
Video can serve many functions. New uses can be devised to meet school and social situations. Video equipment can be used to record an event, preserve an occasion, or analyze a situation. Its uses are as varied as the imagination of the artist. 	Seek out everyday uses for video. Tape a school athletic event; have the players study their moves and plays. Record student election campaign speeches and play back prior to voting. Study the movements of a ballet or tennis match through the lens of the video camera. Use video equipment to rehearse a speech or prepare for a job interview. Devise your own techniques to use video in original ways to communicate your concepts. Show your finished tapes to the class and school in a prepared program, explaining your techniques and the development of the concepts.

Performance Activities

Enter your work in the New York City/New York State Youth Media Shows and Workshops.

Create a video service for your school.

Videotape teachers' lessons. The teachers may view them at a later date alone or with their department members. Teachers may want to tape parts of a lesson beforehand (i.e., experiments, demonstrations) and show them to the class as part of the presentation.

Record segments of all the club activities in your school. Show this to the students so that they can get an idea about the clubs they might want to join.

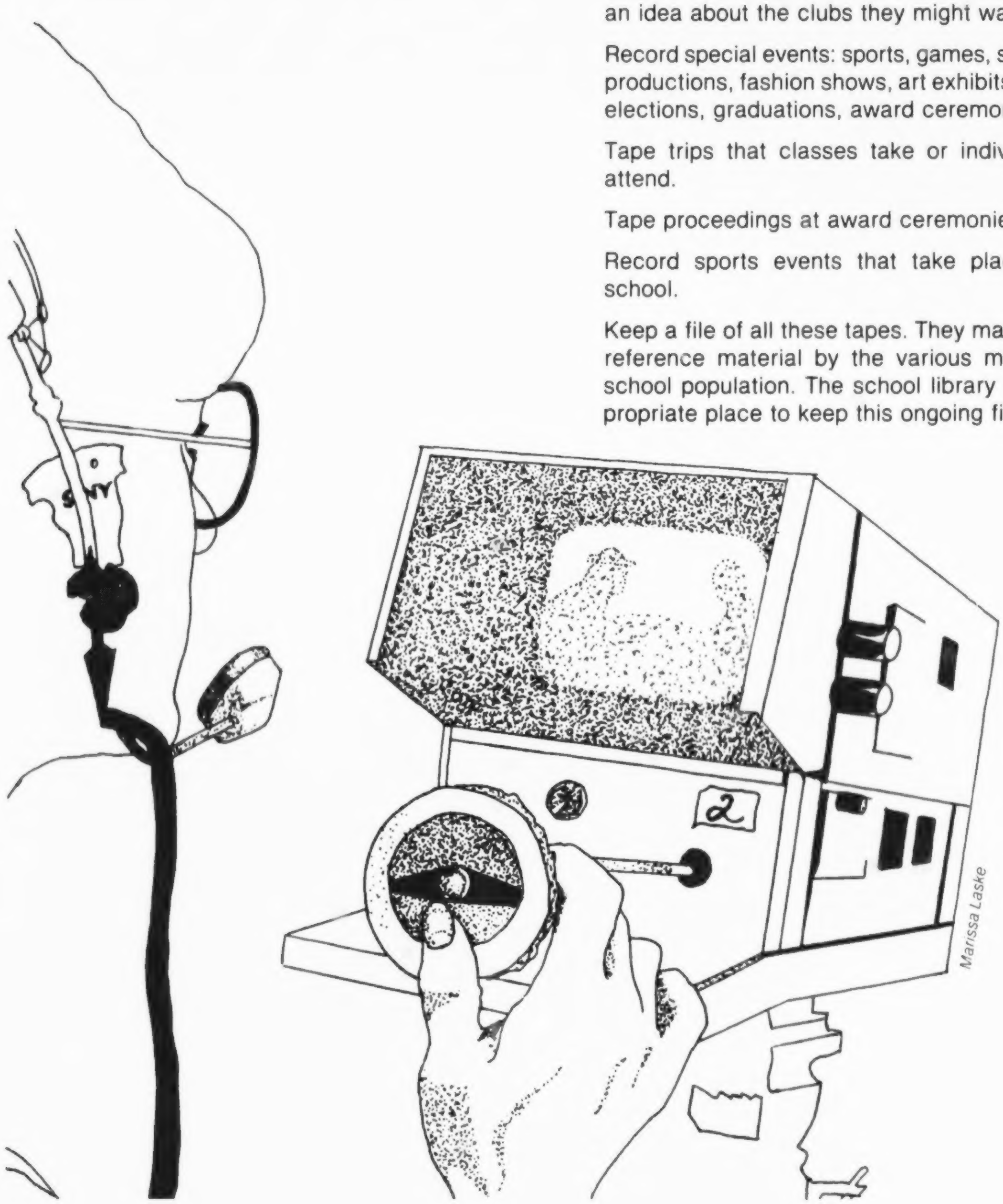
Record special events: sports, games, school dramatic productions, fashion shows, art exhibits, talent shows, elections, graduations, award ceremonies.

Tape trips that classes take or individual students attend.

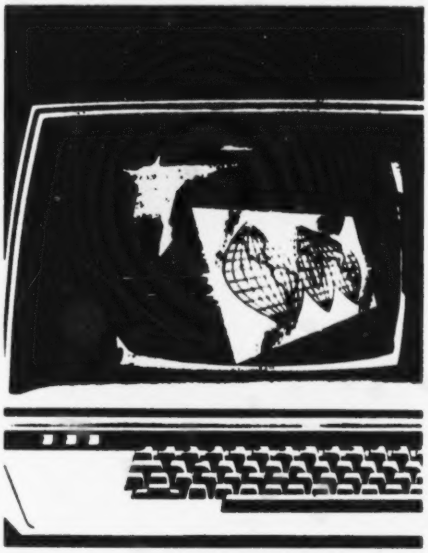
Tape proceedings at award ceremonies.

Record sports events that take place away from school.

Keep a file of all these tapes. They may be viewed as reference material by the various members of the school population. The school library may be an appropriate place to keep this ongoing file.



Computer Graphics

Concepts	Performance Activities
Hand in hand with rapid advances in video and computer technology, professional artists are constantly finding new methods of developing art with computers. A basic experience in computer design can be obtained through the use of software programs. Computers assist the graphic designer by radically speeding up numerous tedious tasks, by producing images, headlines, body copy, and by reducing, enlarging, and moving images within a composition. While the computer is a valuable tool to assist the graphic designer, it can never replace the skills and creativity of the artist. Just as a competent operator of an automobile may have little knowledge of the engineering principles and repair procedures of the engine, an art student can use basic software progams to arrive at graphic design solutions without detailed knowledge of computer programming.	Study the user's guide in the software instruction book and gain an understanding of the range of functions the computer will perform. Learn the names and the basic functions of the computer programs available in your classroom. Study illustrations showing what the computer is capable of designing. Study slides and color photostats of computer designs. Discuss the limitations of available software programs with your classmates.
A typical personal computer setup consists of: **the computer, display device, keyboard, disk drive, printer** and/or **graphic tablet** and **stylus.** The computer is an electronic device for performing pre-defined programs at high speed with great accuracy. There are three categories of computers: • **micro computer** — a totally self-contained unit; • **mini-computer** — numerous operators use individual keyboards and display devices that share a central memory; and • **mainframe computer** — has a large memory and can perform more sophisticated functions. A program disk is an information storage unit consisting of a flat magnetic surface on which information can be recorded and recalled. After the disk is properly inserted into the disk drive, an operator may give the computer commands by using the keyboard and/or graphic tablet. These commands instruct the computer, that is, tell it what to do. The keyboard consists of function keys, numeric keys, and a series of keys in a typewriter format. A graphic tablet is a flat surface that the operator draws on freehand with a pencil-shaped stylus. Computers with a graphic tablet are equipped with a software program which translates the operator's markings into commands. These commands then can be stored on disks and the image regenerated at a later time.	Learn how to insert the disk into the disk drive with the computer on or off. Use the computer and its interfacing components and accomplish the following: Adjust the light on the display monitor. Identify and use the command keys on the keyboard. Identify and use the function keys on the keyboard. Identify and use the letters and numbered keys on the keyboard. 

Concepts

The display device is a color television or monitor and is used to view the graphic designs during the computer design operation.

In order to use images and other computer products, the printer is activated through the keyboard to print out designs in small or large sizes. In addition to the printed design, the final product may be a 35-mm slide taken off the display screen, or, in turn, a color photostat made from the 35-mm slide.

Performance Activities

Computer designs, like other types of information, are saved by storing the commands which produce them on a disk. These stored instructions can be recalled later to regenerate the computer image on the display screen or through the printer.

Computer images may be used by the artist to complete a larger design problem — such as a record album cover which utilizes a computer product in conjunction with illustrations, calligraphy, or photographs.

Letters from software programs may be drawn in color, enlarged, reduced, squeezed, stretched, or scrolled to create the type for a graphic design.

Text for a graphic design may be produced by the computer using a word-processing program.

Unlimited patterns, suitable for repeat pattern design needs, can be produced quickly with a computer.

Completed computer designs may be photographed with 35-mm slide film. The slide can in turn be used to produce prints for further design work.

Design a logo using:

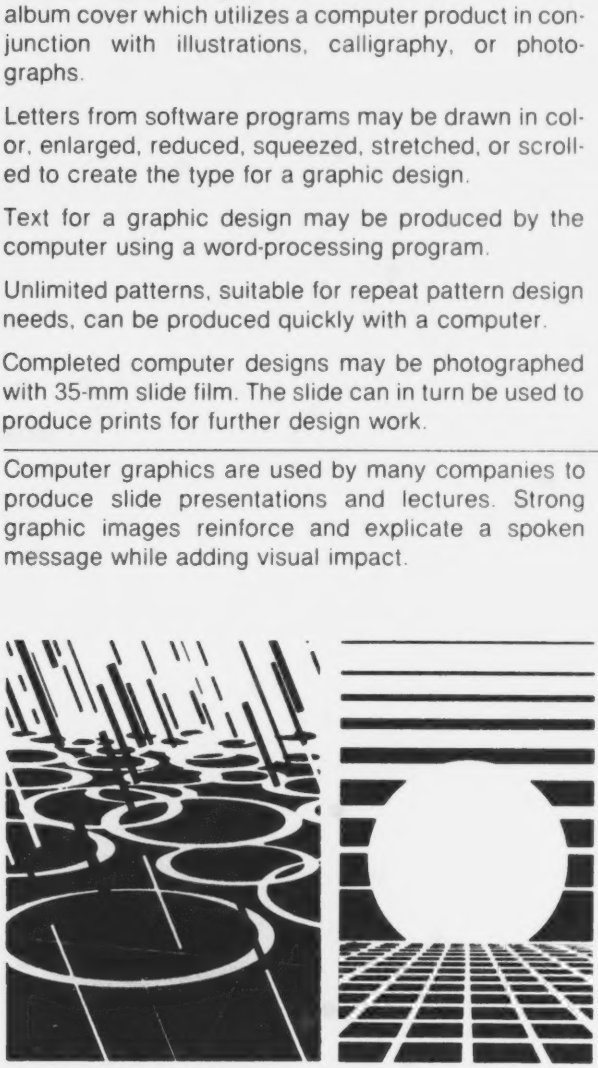
1. the ability of the computer to draw freehand, and
2. the letters in the computer's memory.

Design a letterhead using rule lines in various weights and colors. Include background color, letters in the computer's memory, along with other commands which change the size and shape of images.

Design a magazine cover using the computer to do some or all of the following: compose a headline; rule lines; produce body copy, background color, and illustration(s).

Make slides of completed designs and participate in a class critique reviewing slides of each student's work. Discuss effectiveness of each design in terms of the use of design principles.

Computer graphics are used by many companies to produce slide presentations and lectures. Strong graphic images reinforce and explicate a spoken message while adding visual impact.



As a class, develop a script for a slide lecture/presentation which utilizes computer graphics. Choose a topic which can be illustrated with graphic images and headlines (for example, the achievements of your school's athletic team over the past year). The presentation could include a title headline with a graphic symbol for each sport followed by charts showing statistics pertaining to that sport. Compose an outline which includes spoken copy correlating to each computer graphic image (slide) you will need to produce. Develop one (or more) of the needed graphics using the computer; store the image on a disk. Make 35-mm slides of each graphic, and have the slides professionally processed. Present your slide lecture to another class if possible. Have the slide presentation placed in your school library. (The spoken copy can be tape recorded using a bell to indicate when the slide should be changed.)

Careers in Media Arts

Photography

Everything and everyone is a potential subject for a photograph, so there is a tremendous demand for professional photographers and a multitude of ways to pursue a career in photography. Photography, like the other media arts, is a very attractive and therefore highly competitive area.

The basic training for the numerous photographic specialties is the same: technical instruction in the use of the camera, creating good composition, and authoritative darkroom skills. Specialization comes later, is usually determined by one's interest, or clients, or both. The choice of art school or mentor is important for anyone entering the field because of the necessity for contacts and job placement and the availability of darkrooms and laboratories.

Job conditions in the photographic field vary widely in terms of freedom of creativity and physically change from studio to location. Salaries and fees range from the "voluntary" to the very lucrative depending upon the nature of the work, the client's budget, and the reputation of the photographer. Although concrete fringe benefits are limited, a career in photography does have the potential for extensive travel, flexible hours, pleasant working conditions, and the social benefits of mingling with celebrities and models.

The primary starting job in photography is that of an assistant who does much of the lab work, erects sets, and works with camera and lighting placement. The payment is nominal, but the experience and contacts that can be made by working with a top person in the field make it a worthwhile apprenticeship.

Here are the most common photographic specialties, with qualifying remarks:

Advertising Photography: This involves working under the direction of agency art directors. There is fierce competition in this lucrative field, since it is among the highest paid of all photographic careers. A working knowledge of directing, acting, design, composition, and advertising itself is desirable for this career path.

Fashion Photography: Since a fashion photographer works with the high fashion (as seen in *Vogue*-type magazines, department store catalogs), one should be well versed in color, style, and fashion for this career. Fashion work is usually done on a free-lance basis, but with substantial payment.

Industrial Photography: Jobs in this field are generally commissioned by industry on a free-lance basis and preparation of a specialized portfolio is recommended. One aiming for this career should study science, architecture, and graphic design.

Architectural Photography: Architectural photography is primarily a free-lance field, with staff jobs available at only the largest firms. Trade publications such as *Architecture Digest* and *House Beautiful* are useful reference sources.

Theatrical Photography: Theatrical photographers do pictorial publicity for programs, magazines, and newspapers.

Nature Photography: The government maintains a small number of staff positions in this field, as do some magazines, museums, and lumber, oil, and surveying companies or one can free-lance.

Staff Photography: Some companies have staff photographers to record their activities or take photos for company publications. This position offers the rare photographic job with employment security as well as some time off for free-lance activities.

News Photography: A high-pressure job in which a journalism background and general photographic skills are needed, as well as the knack of being in the right place at the right time.

Sports Photography: Thorough knowledge of sports as well as photography is necessary. You can either work on-staff (for example, with a newspaper or sports team) or free-lance.

Photojournalism: The photojournalist needs an aggressive personality and the ability to tell or create a story through photos. Journalistic writing skills are also essential for this free-lance occupation.

Book Photography: This is an increasingly popular and competitive field in which the photographer can double as author.

Catalog Photography: A well-paying staple of the business, it requires many shots in a short period of time.

Exhibition Photography: Possible avenues are museums, galleries, books and permanent collections. This field has the same economic limitations as other fine arts careers.

Portrait or Passport Photography: There are many entry-level jobs available at major portrait or passport studios. You can apprentice there as photo editor, photo clerk, wrapper, or collater.

Filmmaking and Video

All video, TV, and film crews have directors and their assistants, camera people, script writers and supervisors, lighting and audio technicians, graphic artists and editors. If you are interested in any area of the media arts you should explore all relevant jobs.

Directors: Directors are responsible for making creative decisions, and they usually rise up through the ranks, although some commercial directors appear from other areas in advertising. Production houses have directors on staff, but some directors free-lance as well. TV stations, of course, hire on a staff basis. Fees vary according to one's status, the nature of the project, and whether the job is for film, video, or television. High salaries are assured, though, by the Directors' Guild of America.

Assistant Directors (Film) and Associate Directors (Videotape): The Directors' Guild has a training program for Assistant Directors (film) and Associate Directors (videotape).

Production Manager: A production manager usually is hired on a job-to-job basis and deals with hiring and firing, expenses, and other production details. Organizational, diplomatic and communication skills as well as business abilities are needed. This position corresponds to TV's Unit Manager.

Assistant Production Manager: Like a Production Assistant in television, this person assists in all phases of production, basically an assistant production manager is a "gopher," taking care of things nobody else has the time or inclination to deal with. This is a good starting point in the media business.

Director of Cinematography: This job involves working with the director in all elements of filming or taping, including lighting, angles, light and camera placement. Fees are generally based on a daily rate, and vary according to medium, experience, reputation, and talent.

Camera Operator, Assistant Camera Operator: Training programs in cinematography and camera operation are offered by the American Society of Cinematographers. The National Association of Broadcast Employees and Technicians (NABET) also instructs trainees.

Audio Engineer: Audio skills can be acquired in apprentice programs at the networks or at the technical divisions of colleges. To work in the field, you must know how to use audio equipment, how to slate for editing purposes, and how to create special audio effects. Some sound people earn extra money by renting out their own audio equipment.

Film Editor: An editor helps determine the key scenes and rhythm of a video production. In film, a cinema and sound background are helpful. Video tape editing requires a knowledge of computers. Unlike some other positions in the media arts which are stepping stones to the jobs above them, editing is generally a lifetime career.

Assistant Film Editor, Apprentice Film Editor: Beginners' "gopher" jobs; involve assisting in all editorial areas. Though the pay can be poor, or non-existent, the experience is invaluable.

Television Artist: Also is known as Broadcast Designer. TV art, a highly competitive field, is responsible for all of a station's on-air graphics. At the major networks, more than a thousand such visuals are produced every week.

Film Animation

This is a growth industry offering many opportunities for the artist. Film animation uses various techniques to create the illusion of motion on film, and can be used commercially, educationally, and as a fine arts medium. To succeed in the profession, one must have the patience and skill to draw the same thing again and again. A good sense of motion and the ability to portray it are also necessities. An animator needs a film and fine arts background, and some specialists in the field require training in computers, lasers, and special effects.

While there are many animation jobs available, it remains a very competitive and difficult field to break into. There are many more animators than positions and, as a result, it can take many years to graduate from assistant to full animator.

Television animation jobs are considered to be the bread and butter of the industry. Animators are generally hired by the day, animation directors by the assignment. Other opportunities in film animation include positions such as in-betweeners, inkers, painters, and tracers. These are primarily union jobs. Production manager positions are also available.

Besides TV animation, there is work to be found in screen graphics, special effects, the growing science of computer animation, and photographic retouching. In New York City there are two large firms which handle the bulk of the work, as well as a number of smaller companies and studios.

The School of Visual Arts has a training program for animators and animation directors. Prospective animators should develop a portfolio, spliced together on videotape for presentation.

Computer Design

As a design tool, the graphic artist will be using the computer more as technology advances.

Computer graphic design training is offered as electives in professional art schools, colleges, and universities. These courses are sequential in understanding and skills.

It is suggested that a high school student interested in pursuing a computer design career seek post-secondary education in a graphic design program taking as many electives in computer design as possible. A portfolio to enter into this type of program should include: 35-mm slides of computer designs, color photostats from 35-mm slides, or graphic designs using computer generated images. A portfolio may also include computer designs recorded on computer disks.

The following is a list of some computer design careers with explanations:

Free lance graphic designer-computer designer will complete commissions in graphic designs using a personal computer.

Design office graphic designer-computer designer uses a computer to create animation, to prepare moving images for television, and to achieve other special effects.

Advertising agency graphic designer-computer designer uses the computer to design sophisticated images, lettering, and body copy for a variety of clients.

Textile designer-computer designer uses the computer's ability to change color and shapes rapidly to design patterns for textiles and paper products. This is usually a free lance position.

Further career ideas can be formed by referring to related areas in the Commercial Arts, and Fashion Careers sections.

For further training: Cooper Union, CUNY, New York School for Social Research, New York University, Pratt Institute, School of Visual Arts, and SUNY.

For further information:

Association of Independent Video and Filmmakers, 99 Prince Street, New York, N.Y. 10002

Association of Professional Color Labs, 603 Lansing Avenue, Jackson, Michigan 49202

Audiovisual Market Place, R.R. Bowker Company, 1180 Avenue of the Americas, New York, N.Y. 10036

Bulletin for Film and Video Information, 80 Wooster Street, New York, N.Y. 10012

Computer Graphics/Computer Art, College Art Association, 16 East 52nd Street, New York, N.Y. 10022

International Center of Photography, 1130 Fifth Avenue, New York, N.Y. 10028

Official Handbook—Motion Picture, TV and Theatre Directory, Motion Pictures Enterprises Publications, Inc., Tarrytown, N.Y. 10591

Photography Market Place, R.R. Bowker Company, 1180 Avenue of the Americas, New York, N.Y. 10036

Photography—Source and Resource, Light Impressions, P.O. Box 3012, Rochester, N.Y. 14614

Society of Photographic and Artists Representatives, 360 East 55th Street, New York, N.Y. 10022

Video Resources in New York State, Publishing Center for Cultural Resources, 27 West 53rd Street, New York, N.Y. 10019

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Margolies, John S. "T.V. — The Next Medium." *Art in America.* September-October, 1969. (This article deals with video as an art medium and covers work in this field by Aldo Tambellini, Andy Warhol, Allan Kaprow, Les Levine, Otto Piene, and others.)

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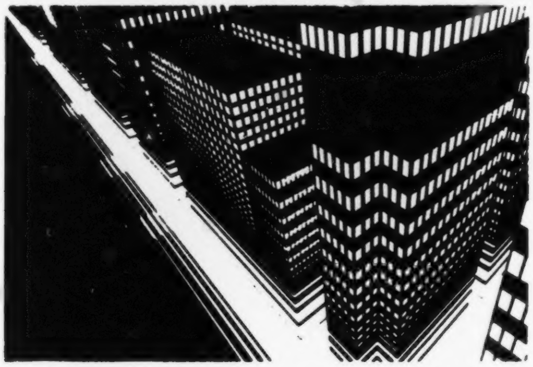
CHAPTER SEVEN

urban
ArchitEctural
env
architectural
design
interior
environmental

ARCHITECTURAL DESIGN

ARCHITECTURAL DESIGN

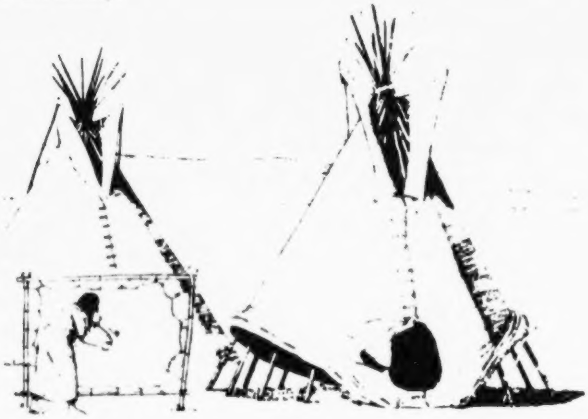


As the narrator of *The Name of the Rose* observes, "... architecture, among all the arts, is the one that most boldly tries to reproduce in its rhythm the order of the universe ..." While one may or may not agree with that definition, certainly architecture is the art of shaping, defining, and articulating space to meet human needs and aspirations. Having evolved from the caves and shelters of our earliest ancestors, today's architecture gives us houses of worship, huge industrial complexes, business and financial institutions, parks, airports, public housing, and museums—all manifestations of our modern "built environment." Eero Saarinen, Frank Lloyd Wright, Edward Durell Stone, Philip Johnson, I.M. Pei are only a few of the outstanding architects of the twentieth century.

Architectural design encompasses a number of fields including: environmental and interior design, city and regional planning, as well as urban design. The architect embodies a diversity of societal roles and responsibilities. The architect's potential involvement spans from the theoretical to the practical, from conception to evaluation. Although a firm knowledge of technical building and construction practice is paramount, it is equally important for the architect to know if, why, and when it is necessary to build. The architect plays a supportive role to human activity, ideally resolving conflicts and improving the human condition.

Architects, like other artists, must develop personal philosophies informed by the needs of the society around themselves. Throughout human history, architects have produced many languages of space which were developed to satisfy the practical, philosophical, political, and spiritual needs of a particular era and location. In a like manner, the architect of today must answer the changing needs of society, providing comfortable, safe, efficient, and beautiful structures and environments in which people can live and work.

Architectural Design

Concepts	Performance Activities
Architecture is the art of capturing or enclosing or shaping space into structures and environments. Light and shadow, mass, volume, surface texture, color, and line are brought together by the **architect** in ways that affect us emotionally and intellectually. Architectural design is affected by factors such as natural resources, terrain, climate, financial resources, and functional and aesthetic considerations. Architectural style evolves and develops together with technology and social, economic, and philosophic ideas.	Look around at the space of the classroom. Approximate the length and the height of the walls. Think about this room in relation to the hall, the stairways, and the entire building. Consider the effects of this space. Compare it with the space in your home or apartment. Think about the space in public buildings, department stores, theaters, factories, parks, train stations, playgrounds. Compare the feelings one experiences in these places. Think about and discuss the types of buildings and facilities in the community—houses, stores, theaters, subway stations, etc.
Prehistoric people sought shelter in caves. When people learned to till the soil it became more convenient to stay near their plots of land. Huts made of twigs and mud began to appear. Various portable tent dwellings were developed by shepherds and nomadic tribes. Circular huts made of stone, and the first rectangular huts using the post and lintel system of construction were also developed. This principle of two vertical posts or stones supporting a horizontal one is still used today. 	Plan a visit to the school library to find books, prints, and articles on primitive structures. Make sketches and list types of structures and materials. View illustrations and slides of Pueblo Indian structures. Indicate why different materials were used in various cultures. Determine which factors influenced the construction of the various structures. Categorize the information so that a creative bulletin board can be created in the classroom. Using heavy paper or light cardboard, construct a variety of simple primitive structures in miniature scale to form a three-dimensional display in the classroom. Find pictures and articles describing the prehistoric structure called Stonehenge on the Salisbury Plain in England. Discuss the post and lintel construction of Stonehenge. Develop ideas on how or why Stonehenge was constructed. Write a paragraph about it.

Concepts	**Performance Activities**
The ancient cultures of Egypt and Babylonia developed building principles still used today. The ancient Egyptians worked out amazingly accurate calculations with their development of the right angle. These are evident in their **pyramids,** temples, and **obelisks** made of limestone, granite, and sandstone. The Babylonians refined the use of sun-dried bricks and developed the **arch** and the **dome,** both major developments in the history of architecture.	Gather information from the library about ancient Egyptian and Babylonian structures. Procure and look at slides of such monumental Egyptian structures as the Temple of Karnak, the great Sphinx, the pyramids at Gizeh, and the Great Temple at Abu Simbel. Discuss the statuary, and the **hieroglyphics.** Find information in resource books concerning the development and the significance of the arch and the dome by the Babylonians. Write a short essay about why, how, and for whom these two ancient civilizations created their structures.
Architecture reached a peak of artistic and mathematical perfection during the time of the ancient Greeks. The Grecian style that developed in ancient times has greatly influenced the architecture of the Western World.	Gather slides, prints, and books showing examples of ancient Greek architecture. Find information about the Acropolis, its various buildings such as the Parthenon, the Erechtheum, and the Porch of the Maidens.
Perfection of line was the goal of the Greek architects; they wanted their temples to have harmony, grace, solidity, and perfect proportions. Davis Publications, Inc	Notice the use of columns, sculpture, and decorative elements. Compare details of the Doric, Ionic, and Corinthian styles. Find information about why the Greeks built their structures. Look up and define such terms as: **pediment, cornice, frieze, architrave, entablature, abacus, capital,** and **base.** List some buildings in New York City that show Greek influences.
Architecture in the United States reflects influences from various parts of the world and different periods of time. Ancient styles as well as the Gothic, Romanesque, and Baroque styles can be traced in American architecture before the twentieth century.	Gather prints, photographs, or slides of such structures in the United States as: The Washington Monument; The Capitol Building, Washington, D.C.; Independence Hall, Philadelphia, Pa.; Monticello (Jefferson's home); Harkness Memorial, Yale University; Trinity Church, Boston; Boston Public Library. Contrast and compare the use of materials, the overall verticality or horozontality of line, the various shapes or forms of the mass, *e.g.*, rectangular, spherical, cylindrical.
As technology developed, political and social thinking changed, and new materials were produced and refined, architecture began to reflect these changes. The development of steel structures for buildings, the invention of the elevator, and new methods of manufacturing glass more economically contributed to the development of a new and typically American building: the **skyscraper.**	Look at photographs of early twentieth century skyscrapers such as the Flatiron Building and the Woolworth Building in New York City. Compare them with later structures such as the Empire State Building and the Chrysler Building.

The Bauhaus in Germany and the De Stijl group in Holland, with artists such as Piet Mondrian, Theo Van Doesburg, and George Vantongerloo, introduced the use of pure geometric form and the concept of **functionalism** into architecture.

Curvilinear forms creating sculptural forms began to appear in modern architecture with the development of **reinforced concrete.**

Look at slides and photographs of the United Nations Building, Lever House, the Seagram Building, the World Trade Center, the Citicorp Building, the Guggenheim Museum in New York City.

Make note of changes in materials, textures, decorative elements, and forms.

Research the following architects: Louis Sullivan, Cass Gilbert, Frank Lloyd Wright, Walter Gropius, Mies Van der Rohe, Philip Johnson, Edward Stone, Alvo Altar, Eero Saarinen, Buckminster Fuller.

European and ancient influences, as well as modern ideas and developments, are apparent in the materials, forms, and decorative elements of the buildings we see every day.

As we examine the architecture around us we begin to see that some buildings appeal to us more than others. Economic factors often influence design in ways that are contrary to aesthetic considerations.

The architect must consider interior space: how it is divided and to be used, and its relation to exterior space. The designer must consider the structure from all sides, its relationship to surrounding structures, streets, alleys, and natural fixtures.

In urban areas, space is limited. It is becoming increasingly necessary to restore old buildings and neighborhoods to meet the demand for space. Interior designers are being called upon to redefine given spaces, to make them function in new ways.

Conduct a class walk through the community to find a variety of architectural styles.

Take a pad to make sketches of the buildings.

Determine and list the exterior characteristics, such as types of materials, decorative elements, structural shape and form, (rectangular, curvilinear, horizontal, vertical).

Enter public buildings. Sketch **floor plans** to approximate scale. Make sketches of interior ornamentation and structural elements which appeal to you.

As a class, choose a two- to four-block area of the community which appears to need improvement—dilapidated streets, sidewalks, buildings; vacant lots; lack of needed facilities; incongruent juxtaposition of structures; lack of open public spaces, parks, fountains, health and recreational facilities?

Divide the chosen area into segments. In small groups, make more detailed maps, sketches, plans, notes on materials, and details, of a particular division.

Make a large map of the entire area from a composite of these drawings and sketches. Discuss the area in more detail. Decide what major problems exist and why? Decide which buildings should be removed—what should they be replaced with? Decide which buildings could stay, which need new interiors (to perhaps take on a new function)? Consult books on urban design and planning to aid in evaluation.

Choose a design problem from those which exist—it could be an **interior design, environmental design,** or **structural design** problem.

Consult books on construction, **urban planning**, park and playground design. Research the area you have chosen to work on. Note how floor plans and designs are made. Study **elevations** and architectural renderings. Practice architectural lettering. Discuss lighting, traffic patterns, plumbing, windows, doorways, storage

Jolane Dash

needs, safety (for example, fire escapes, sprinklers). Discuss how some structures can be visually pleasing but not functional, or functional but unpleasant.

Begin by making small thumbnail sketches. Discuss your ideas with the class. When each student has decided on a design solution, make a new map showing the proposed revitalization. Consult books on urban planning to help make this map.

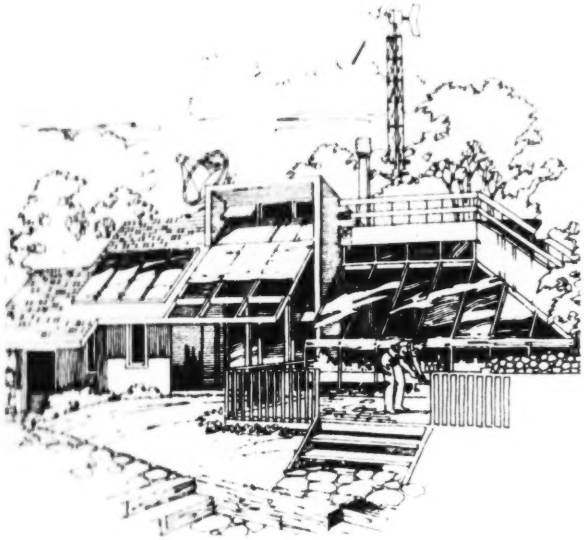
Use your sketches and make a floor plan, or site plan.

Make elevations of each side of your structure.

Render how your designed structure will look when completed—do not isolate it, but show it in the community environment.

Make a model to scale of your design. Be precise and accurate.

Display the complete revitalization project in a store window or bank in the community.



Marissa Laske

Careers in Architectural Design

In order to pursue a career in Architectural Design it is necessary to have an art background, a precise mind, an aptitude in mathematics and science, and a working knowledge of mechanics, building and construction skills. Many years of schooling and training are needed. To become a licensed architect, it is necessary to take a five-year, accredited university or professional program, leading to a Bachelor of Architecture degree. A Masters degree in the field is also available. If you lack these, it is possible, after twelve years of practical experience, to qualify as an architect by passing a certification exam.

A way to enter the architectural arena without having a degree or suitable experience is to become an **architectural drafter**, the person who translates a designer's rough sketches into precision working plans. Training for this skill is available at several local trade and community schools. Being a **model-maker** is another way of participating in the field.

Interior design is a related area to investigate for those interested in an architectural career. With a college education or its trade school equivalent you can get a background in various materials and decor used in interior design. The majority of New York's designers work for themselves, and work or consult on a free-lance basis.

The salaries in architectural design vary according to the status and size of the firm, the volume and nature of the company's sales, and the occupational level of the draftsperson, designer, or architect. The general wage progression is from junior and senior draftspersons to designers, job captains, project manager, and finally, to partners. Architects generate business through word-of-mouth, references and recommendations, promotional work, and other business contacts. They usually charge either a lump sum, based on a percentage of the construction costs, or an hourly fee.

Job openings are listed with various professional schools, trade agencies and the New York State Employment Service. Architectural design is considered to be a lucrative but fairly hard area to break into.

The commercial aspect of architecture has changed in other ways. The trend toward huge commercial or housing projects that were once the mainstay of architectural design work has declined because of population declines, increased building and employment costs, and government freezes in some construction. Now the primary focus in many urban areas is the renovation and replacement of existing buildings. Consistent with the drop in office, home and government building projects, there are now almost twice as many interior designers as there are architects in New York City.

Here are some other career possibilities:

City Planning: Community architects work with residents to upgrade whole neighborhoods — designing playgrounds, recreation areas, parks and schools. City planners and landscape architects play vital roles in the inner city.

Solar Architecture: Solar architects specialize in energy-conserving structures and units within structures. The geodesic dome is one type of energy-saving building that requires the work of a solar architect for its construction.

Architectural Technology: Courses in architectural technology, a relatively new field, are available at some local colleges. Under the direction of an architect, technologist helps prepare documents, drawings, and models.

Technical Architecture: Lighting systems, heating plans, and air conditioning systems have to be designed by experts. This work is done by technical architects.

For further training: Cooper Union, CUNY, Fashion Institute of Technology, New York City Technical College, Pratt Institute, Queensborough Community College, SUNY.

For further information:

American Architects Directory, R.R. Bowker Company, 1180 Avenue of the Americas, New York, N.Y. 10036

American Institute of Architecture, 20 West 40th Street, New York, N.Y. 10018

American Society of Interior Design, 136 East 57th Street, New York, N.Y. 10022

Architectural Digest, P.O. Box 2418, Boulder, Colorado 80302

Architectural Schools of North America, The Association of Collegiate Schools of Architecture, 1735 New York Avenue, N.W., Washington, D.C. 20006

Association of Collegiate Schools of Architecture, 1735 New York Avenue, N.W., Washington, D.C. 20006

Design and Environment, 6400 Goldsboro Road, N.W., Washington, D.C. 20034

Home Furnishings—Information Book, National Home Fashion League, 15043 Califa Street, Van Nuys, California 91401

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Mount, Marshall Ward. *African Art: The Years Since 1920.* Bloomington: Indiana University Press, 1973.

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Warre, Michael. *Designing and Making Stage Scenery.* New York: Van Nostrand Reinhold, Co., 1966. (Foreword by Peter Brook.)

Careers in the Arts

Apparel Design and Production: A Suggested Program. United States Office of Education with the Fashion Institute of Technology, New York, 1973.

Art and Careers in New York. New York: Open Doors, 1980.

Brent, Patricia Jenkins, *Craft Careers,* New York, 1977.

Careers in Focus Series: Exploring Occupations in Science, Fine Arts, and Humanities. New York: McGraw-Hill Inc., 1976.

Careers in the Visual Arts. New York: School of Visual Arts, 1978.

Growth Industries in New York City Economy. New York: United States Department of Labor, 1982.

Howes, Carolyn, et al. *Your Career in Art and Design.* New York: Arco, 1977.

Job Descriptions in the Business World of Art and Design. New York: National Art Education Association and Art Directors Club.

London, Neil. *Getting into Film.* New York: Ballantine Books.

New World of American Fashion. New York: Fashion Group.

The New York City Guide to Motion Pictures and Television Resources. New York: Bankers' Trust Co. and Mayor's Office of Motion Pictures and Television, 1981.

Photography Marketplace. New York: R.R. Bowker.

Textile Design: A Suggested Program. New York: United States Office of Education with the Fashion Institute of Technology, 1973.

Two Year Career and Technical Programs. New York: CUNY, 1980-81.

What's It Like to Work in New York City? New York: Open Doors, 1978.

Film Distributors

Contemporary Films/McGraw-Hill, Princeton Road, Hightstown, New Jersey, 08520.

Education Department, New York City Public High School Program. Free lending service for films and slides; lecturers and after-school programs for students.

Circulating Film Library, rental services.

Film-Makers Cooperative, 175 Lexington Avenue, New York 10016. (Rental: Breer, Conrad, Emshwiller, Hill Richter, Sharits, Van De Beek, and others.)

Grove Press Film Division, 53 East 11th Street, New York 10003.

Museum of Modern Art, 11 West 53rd Street, New York 10019.

National Film Board of Canada, 1251 Avenue of the Americas, New York 10020.

New Day Films, P.O. Box 351, Franklin Lakes, NJ, 07417.

New Yorker Films, 2409 Broadway, New York 10024.

Additional Available Resources

American Artist Business Letter, 2160 Patterson Street, Cincinnati, Ohio 45214.

The Art Bulletin, College Art Association of America, 432 Park Avenue South, New York, N.Y. 10016.

Art Journal, College Art Association of America, 432 Park Avenue South, New York, N.Y. 10016.

Directory of Alternative Schools, The New Schools Exchange, P.O. Box 820, St. Paris, Ohio 43072.

Directory of Postsecondary Schools with Occupational Programs, Superintendent of Documents, U.S. Government Printing Office, Washington, D.C. 20402.

Directory of the Association of American University Presses, Inc., The Association of American University Presses, Inc., One Park Avenue, New York, N.Y. 10016.

Guide to Financial Aids Available to Students in Arts & Sciences, Compiled by the Office of Career Plans & Placement, State University of New York at Binghamton, Binghamton, N.Y. 13901.

Guide to Study in Great Britain, Study in Britain Association, 66 Banbury Road, Oxford, OX2 6PR, England.

How to Get a Job Overseas, Arco Publishing Company, 219 Park Avenue South, New York, N.Y. 10003.

Private Schools, Porter Sargent, 11 Beacon Street, Boston, Massachusetts 02108.

Schools Abroad, Porter Sargent, 11 Beacon Street, Boston, Massachusetts 02108.

Study Abroad, Institute of International Education, 809 United Nations Plaza, New York, N.Y. 10017.

Study Abroad, International Scholarships & Courses, UNESCO, Place de Fontenoy, 75 Paris-7e, France.

U.S. Sponsored Programs Abroad, Unipub, Inc., P.O. Box 433, New York, N.Y. 10016.

Whole World Handbook, Council on International Educational Exchange, 777 United Nations Plaza, New York, N.Y. 10017.

MUSEUM RESOURCES

General Art Museums

Afro-Arts Cultural Centre
2191 Adam Clayton Powell, Jr. Blvd.
NYC 10027 (129th St.)
Tel: (212) 831-3922/3

American Academy/Institute of Arts and Letters
633 West 155th St.
NYC 10032 (B'way)
Tel: (212) 368-5900

American Craft Museum I
44 West 53rd St.
NYC 10019 (Fifth/Ave. of Americas)
Tel: (212) 397-0630

American Craft Museum II
77 West 45th St.
NYC 10036 (Ave. of the Americas)

Asia Society Galleries
725 Park Ave.
NYC 10021 (70th St.)
Tel: (212) 288-6400

The Bronx Museum of the Arts
851 Grand Concourse
Bronx, NY 10451 (161st St.)
Tel: (212) 681-6000

The Brooklyn Museum
Eastern Parkway
Brooklyn, NY 11238
Tel: (718) 638-5000

The Cathedral Museum
1047 Amsterdam Ave.
NYC 10025 (110th St.)
Tel: (212) 678-6913

Cayman Gallery
381 West Broadway
NYC 10012 (bet. Spring & Broome)
Tel: (212) 966-6699

Center for Inter-American Relations
680 Park Ave.
NYC 10021 (68th St.)
Tel: (212) 249-8950

China House Gallery
125 East 65th St.
NYC 10021 (Lexington/Park Ave.)
Tel: (212) 744-8181

Chung-Cheng Art Gallery at St. John's University
Sun Yat Sen Hall
St. John's University
Jamaica, Queens, NY 11439
Tel: (718) 990-6161 ext. 6582

The Cloisters
Fort Tryon Park
NYC 10040
Tel: (212) 923-3700

Cooper-Hewitt Museum
2 East 91st St.
NYC 10028 (Fifth Ave.)
Tel: (212) 860-6868

Fashion Institute of Technology
227 West 27th St.
NYC 10001 (Seventh Ave.)
Tel: (212) 760-7760

Frances Godwin and Joseph Ternback Museum at Queens College
Mattis Room, Paul Klapper Library
Queens College
Flushing, Queens, NY 11367
Tel: (718) 520-7049

Franklin Furnace
112 Franklin St.
NYC 10013 (West B'way)
Tel: (212) 925-4671

The Frick Collection
1 East 70th St.
NYC 10021 (Fifth Ave.)
Tel: (212) 288-0700

Gallery of Prehistoric Paintings
33 Union Square West, 2nd Fl.
NYC 10003 (B'way/16th St.)
Tel: (212) 924-3977

Grey Art Gallery
33 Washington Pl.
NYC 10003 (Washington Sq. East)
Tel: (212) 598-7603

Solomon R. Guggenheim Museum
1071 Fifth Ave.
NYC 10028 (88th St.)
Tel: (212) 860-1313

The Hispanic Society of America
Broadway at 155th St.
NYC 10032
Tel: (212) 926-2234

International Center of Photography
1130 Fifth Ave.
NYC 10028 (94th St.)
Tel: (212) 860-1777

Jamaica Arts Center
161-04 Jamaica Ave.
Jamaica, Queens, NY 11432
Tel: (718) 658-7400

Japan House Gallery
333 East 47th St.
NYC 10017 (First/Second Ave.)
Tel: (212) 832-1155

The Jewish Museum
1109 Fifth Ave.
NYC 10028 (92nd St.)
Tel: (212) 860-1888

Jacques Marchais Center of Tibetan Art
338 Lighthouse Ave.
Staten Island, NY 10306
Tel: (718) 987-3478
Metropolitan Museum of Art
Fifth Ave. at 82nd St.
NYC 10028
Tel: (212) 535-7710
El Museo del Barrio
1230 Fifth Ave.
NYC 10029 (104/105th St.)
Tel: (212) 831-7272
Museum of American Folk Art
49 West 53rd St.
NYC 10019 (Ave. of the Americas)
Tel: (212) 581-2474
Museum of American Illustration
128 East 63rd St.
NYC 10021 (Park Ave.)
Tel: (212) 838-2560
Museum of Holography
11 Mercer St.
NYC 10013 (Canal St.)
Tel: (212) 925-0526
The Museum of Modern Art
11 West 53rd St.
NYC 10019 (Fifth/Ave. of Americas)
Tel: (212) 956-7070
(7078 for daily film screenings)
The National Academy of Design
1083 Fifth Ave.
NYC 10028 (89th St.)
Tel: (212) 369-4880
New Muse Community Museum of Brooklyn
1530 Bedford Ave.
Brooklyn, NY 11216
Tel: (718) 774-2900
The New Museum
65 Fifth Ave.
NYC 10003 (13th/14th St.)
Tel: (212) 741-8962
The Pierpont Morgan Library
29 East 36th St.
NYC 10016 (Fifth Ave.)
Tel: (212) 685-0008
The Puertorican Museum for the Arts
3755 Broadway
NYC 10032 (155th St.)
Tel: (212) 222-2966
The Queens Museum
New York City Building
Flushing Meadow-Corona Park
Flushing, Queens, NY 11368
Tel: (718) 592-5555
Nicholas Roerich Museum
319 West 107th St.
NYC 10025 (B'way/Riverside Dr.)
Tel: (212) 864-7752
Staten Island Museum
75 Stuyvesant Pl.
Staten Island, NY 10301
Tel: (718) 727-1135
Store Front Museum
162-02 Liberty Ave.
Jamaica, Queens, NY 11433 (N.Y. Blvd.)
Tel: (718) 523-5199
Studio Museum in Harlem
2033 Fifth Ave.
NYC 10035 (125th St.)
Tel: (212) 427-5959
Ukrainian Institute of America
2 East 79th St.
NYC 10021 (Fifth Ave.)
Tel: (212) 288-8660
The Ukrainian Museum
203 Second Ave.
NYC 10003 (12th/13th St.)
Tel: (212) 228-0110
Whitney Museum of American Art
945 Madison Ave.
NYC 10021 (75th St.)
Tel: (212) 570-3676

Exhibition Spaces

African-American Institute
833 United Nations Plaza
NYC 10017 (First Ave./47th St.)
Tel: (212) 949-5666
The Alternative Museum
17 White St.
NYC 10013 (Ave. of the Americas)
Tel: (212) 966-4444
The American Institute of Graphic Arts
1059 Third Ave.
NYC 10021 (63rd St.)
Tel: (212) 752-0813
Artists Space/Committee for the Visual Arts
105 Hudson St., Second Fl.
NYC 10013 (Franklin St.)
Tel: (212) 226-3970
BSRC Cultural Program
1368 Fulton St.
Brooklyn, NY 11216 (Marcy Ave.)
Tel: (718) 636-3300
Cinque Gallery
36 West 62nd St., Fourth Fl.
NYC 10023 (B'way/Amsterdam Ave.)
Tel: (212) 245-6944
City University Graduate Center Mall
33 West 42nd St.
NYC 10036 (Fifth/Ave. of the Americas)
Tel: (212) 790-4365
Dance Theater Workshop Gallery
219 West 19th St., Second Fl.
NYC 10011 (Eighth Ave.)
Tel: (212) 691-6500
The Drawing Center
137 Greene St.
NYC 10012 (Houston St.)
Tel: (212) 982-5266
Education Alliance
197 East Broadway
NYC 10002 (Jefferson St.)
Tel: (212) 475-6200
Fashion/Moda
2803 Third Ave.
Bronx, NY 10455 (147th St.)
Tel: (212) 585-0135
French Cultural Service
972 Fifth Ave.
NYC 10021 (79th St.)
Tel: (212) 570-4400
French Institute/Alliance Francaise
22 East 60th St.
NYC 10022 (Madison/Park Ave.)
Tel: (212) 355-6100
Galeria Venezuela
7 East 51st St.
NYC 10022 (Fifth Ave.)
Tel: (212) 826-1660
Gallery 1199
310 West 43rd St.
NYC 10036 (Eighth/Ninth Ave.)
Tel: (212) 582-1890
Goethe House New York-German Cultural Center
1014 Fifth Ave.
NYC 10028 (82nd St.)
Tel: (212) 744-8310
Henry Street Settlement
466 Grand St.
NYC 10002 (Pitt St.)
Tel: (212) 598-0400
Institute for Architecture and Urban Studies
8 West 40th St., 21st Fl.
NYC 10018 (Fifth Ave.)
Tel: (212) 398-9474
Institute for Art and Urban Resources: The Clocktower
108 Leonard St., 13th Fl.
NYC 10013 (Broadway)
Tel: (212) 233-1096 or 784-2084
Institute for Art and Urban Resources: P.S. 1
46-01 21st St.
Long Island City, Queens, NY 11101
Tel: (718) 784-2084
INTAR Latin American Gallery
420 West 42nd St.
NYC 10036 (Ninth/Tenth Ave.)
Tel: (212) 695-6134
Just Above Midtown/Downtown
178-80 Franklin St.
NYC 10013 (Hudson/Greenwich St.)
Tel: (212) 966-7020
The Kitchen
484 Broome St.
NYC 10012 (W. B'way)
Tel: (212) 925-3615
Korean Cultural Service
460 Park Ave., Sixth Fl.
NYC 10022 (57th St.)
Tel: (212) 759-9550
The Lobby
369 Lexington Ave.
NYC 10017 (41st St.)
Midtown Y Gallery
344 East 14th St.
NYC 10003 (First/Second Ave.)
Tel: (212) 674-7200

Pen and Brush
16 East 10th St.
NYC 10003 (Fifth Ave.)
Tel: (212) 475-3669
Pratt Institute Gallery
215 Ryerson St., Pratt Institute
Brooklyn, NY 11205
Tel: (718) 636-3517
Pratt Manhattan Center Gallery
160 Lexington Ave.
NYC 10016 (30th St.)
Tel: (212) 685-3169
Sculpture Center Gallery
127 East 69th St.
NYC 10021 (Lexington/Third Ave.)
Tel: (212) 879-0430
Taller Boricua/Puerto Rican Workshop
1 East 104th St.
NYC 10029 (Fifth Ave.)
Tel: (212) 831-4333
The Urban Center
457 Madison Ave.
NYC 10022 (50th St.)
Tel: (212) 935-3960
Ward-Nasse Gallery
178 Prince St.
NYC 10012 (Thompson/Sullivan St.)
Tel: (212) 925-6951

80 Washington Square East Galleries
80 Washington Square East
NYC 10003 (West 4th St.)
Tel: (212) 598-3369
White Columns
325 Spring St.
NYC 10013 (Greenwich St.)
Tel: (212) 924-4212
Yugoslav Press and Cultural Center
488 Madison Ave.
NYC 10022 (51st/52nd St.)
Tel: (212) 838-2306

Art and Science Museums

Alley Pond Environmental Center
228-06 Northern Blvd.
Douglaston, Queens, NY 11363 (Cross Island Pkwy.)
Tel: (718) 229-4000
The Brooklyn Children's Museum
145 Brooklyn Ave.
Brooklyn, NY 11213 (St. Mark's Ave.)
Tel: (718) 735-4432/4400
Manhattan Laboratory Museum (GAME)
314 West 54th St.
NYC 10019 (Eighth Ave.)
Tel: (212) 765-5904
The Staten Island Children's Museum
15 Beach St.
Staten Island, NY 10304
Tel: (718) 273-2060
Wave Hill
675 West 252nd St.
Bronx, NY 10471 (Independence Ave.)
Tel: (212) 549-2055

Historic Houses

Abigail Adams Smith Museum
421 East 61st St.
NYC 10021 (First/York Ave.)
Tel: (212) 838-6878
Bartow-Pell Mansion Museum and Grounds
Shore Rd., Pelham Bay Park
Bronx, NY 10464
Tel: (212) 885-1461
Bowne House
37-01 Bowne St.
Flushing, Queens, NY 11354
Tel: (718) 359-0528
Castle Clinton National Monument
Battery Park
NYC 10004
(c/o 26 Wall St., NYC 10005)
Tel: (212) 344-7220/264-8711
The Conference House
7445 Hylan Blvd.
Staten Island, NY 10307
Tel: (718) 984-2086
Dyckman House Park and Museum
4881 Broadway
NYC 10034 (204th St.)
Tel: (212) 923-8008
Edgar Allan Poe Cottage
Poe Park, East Kingsbridge Rd. and the Grand Concourse
Bronx, NY 10458
Tel: (212) 881-8900
The Flushing Quaker Meeting House
137-16 Northern Blvd.
Flushing, Queens, NY 11354 (Main St.)
Tel: (718) 762-9743
King Manor
150-03 Jamaica Ave. (King Park)
Jamaica, Queens, NY 11432
Kingsland House
143-35 37th Ave.
Flushing, Queens, NY 11354
Tel: (718) 939-0647
Lefferts Homestead
Prospect Park
Brooklyn, NY 11225
Tel: (718) 965-6560
Morris-Jumel Mansion Museum
West 160th St. and Edgecombe Ave.
NYC 10032
Tel: (212) 923-8008
Old Merchants House
29 East 4th St.
NYC 10003 (Lafayette/Broadway)
Tel: (212) 777-1089
Queens County Farm Museum
73-50 Little Neck Pkwy.
Floral Park, Queens, NY 11004
Tel: (718) 468-4355/343-8830
Theodore Roosevelt Birthplace
28 East 20th St.
NYC 10003 (Fifth Ave.)
Tel: (212) 260-1616
Richmondtown Restoration/Staten Island Historical Society
441 Clarke Ave.
Staten Island, NY 10306
Tel: (718) 351-9414
St. Mark's Church-in-the-Bowery
10th St. at Second Ave.
NYC 10003
Tel: (212) 674-6377
Snug Harbor Cultural Center
914 Richmond Ter.
Staten Island, NY 10301
Tel: (718) 448-2500
Van Cortlandt Mansion and Museum
North of 242nd St. & B'way
Van Cortlandt Park, Bronx, NY 10471
Tel: (212) 543-3344

Libraries

The Grolier Club of New York
47 East 60th St.
NYC 10022 (Park Ave.)
Tel: (212) 838-6690
Library and Museum of the Performing Arts
111 Amsterdam Ave.
NYC 10023 (64th St.)
Tel: (212) 799-2200, ext. 241
Long Island Historical Society
128 Pierrepont St.
Brooklyn, NY 11201 (Clinton St.)
Tel: (718) 624-0890
New York Public Library
Fifth Ave. and 42nd St.
NYC 10018
Tel: (212) 790-6161
Pierpont Morgan Library
29 East 36th St.
NYC 10016 (Fifth Ave.)
Tel: (212) 685-0008
Schomburg Center for Research in Black Culture
515 Lenox Ave.
NYC 10037 (135th/136th St.)
Tel: (212) 862-4000
YIVO Institute for Jewish Research
1048 Fifth Ave.
NYC 10028 (86th St.)
Tel: (212) 535-6700